

**WEDDING THE OPPOSITES: THE ROMANTIC QUEST OF THE  
BYRONIC HERO IN MERGING THE ORIENT AND THE OCCIDENT IN  
*TURKISH TALES***

**MELİKE KÜÇÜK**

**JANUARY 2006**

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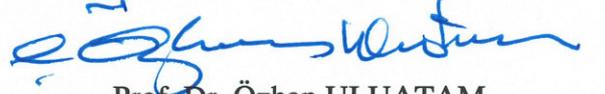
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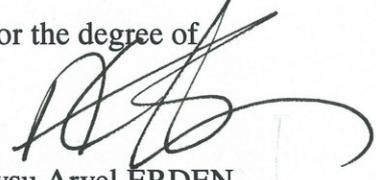
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**ABSTRACT****WEDDING THE OPPOSITES: THE ROMANTIC QUEST OF THE  
BYRONIC HERO IN MERGING THE ORIENT AND THE OCCIDENT****Melike Küçük****English Literature and Cultural Studies****24 January 2006**

Lord Byron is one of the extraordinary bards of the English Romantic Period. The Byronic Hero, who is recognized to be the mirror of Lord Byron's inner-self and projection of his persona, is a legendary character. Lord Byron's, *Turkish Tales*, which include the Byronic Hero, are written after his first excursion to the Orient and they are records of his experiences in the East. *Turkish Tales*, written in verse include; *The Giaour*, *The Bride of Abydos*, *The Corsair*, *Lara*, and *The Siege of Corinth*. These tales demonstrate Byron's unbiased perception towards the Orient. In these tales, Byron tells about the 'Other' culture without drawing distinct lines between cultures and he criticizes the partial Western preconceptions.

Since Byron has made the facts of his life and his experiences a central stand in his poetry he prefers facts rather than assumptions. Hence, he draws a picture of a unified world, in which the Orient and the Occident are integrated. However, he reaches the synthesis that differences and enmities which also occur in the same world stem from the diseased, shattered, and discriminatory world view of the Western scholars. This picture which becomes concrete after his contact with the Orient has changed his life and thoughts. With his concrete experience in the Orient, as a Romantic Poet, Byron is purified from artificially constructed and imposed prejudices with his courage, agony and self-dedication; eventually, he rejuvenates and becomes a universal bard when he embraces the oppositions; the past and the future, the ideal and the real, the Orient and the Occident.

## ÖZ

Lord Byron, İngiliz Romantik Dönemi'nin sıradışı ozanlarından birisidir. Lord Byron'ın iç benliğini ve kişiliğini yansıtan, 'Byron kahramanı', efsanevi bir karakter olarak bilinir. 'Byron kahramanı'nı içeren ve Byron'ın Doğu'ya ilk ziyaretinden sonra yazılmış *Turkish Tales* isimli yapıt, orada edindiği deneyimlerinin kayıtlarından oluşmaktadır. Nazım tarzında yazılmış hikayelerden oluşan *Turkish Tales*'de *The Giaour*, *The Bride of Abydos*, *The Corsair*, *Lara* ve *The Siege of Corinth* adlı eserler bulunmaktadır. Bunlar, Lord Byron'ın 'Şark' a dönük, ön yargısız bakış açısını göstermektedir. Bu hikayelerde, Byron 'diğer' kültürden bahsederken Batılı ve yanlı tutumu eleştirerek, kültürler arasında kesin ve ayrımcı bir çizgi çizmez.

Byron hayatının gerçeklerini ve deneyimlerini şiirinin ana unsurları olarak kabul ettiği için deneyimlere dayanan gerçekleri varsayımlara tercih etmiştir. Bu nedenle, Doğu ve Batı'nın birbiriyle bütünleştiği ve kaynaştığı bir dünya resmetmiş; bu uyum ve bütünlüğe karşın yine aynı dünyada ayrılıkların ve düşmanlıkların varlık sebebinin Batılı aydınlarca yaratılmış ayrışık, parçalanmış ve hasta bir dünya görüşünden kaynaklandığı sentezine varmıştır. Doğu ile temasından sonra somutlaşan bu resim onun hayatını ve düşüncelerini

değiřtirmiřtir: Romantik bir řair olarak, cesaret, özveri ve acı ile daha önce kendisine dayatılan kültüral önyargılardan arınmış, Doęu'da edindięi somut deneyimiyle birbiriyle çeliřen; geçmiş ve geleceęi, ideal ve gerçeęi, Doęu ve Batı'yı benlięinde bütünleřtiren evrensel bir ozan olarak kendini yeniden yaratmıştır.

To my father and mother

## **ACKNOWLEDGEMENTS**

This thesis would never have been completed without Prof. Emel Dođramacı, Prof. Nail Bezel, Assist. Prof. Dr. Nüzhet Akın, and Assist. Prof. Dr. Ertuđrul Koç, whose invaluable guidance is beyond all praising. My special thanks go to my parents and my friends without whose support, encouragement, help, and patience, this study could not have been actualized.

## INTRODUCTION

George Gordon (Lord) Byron, who dies at an early age (36), is one of the major writers of the English Romantic poetry. Although Byron dies at an early age, he lives a life full of amazing incidents; scandals, long journeys, incest relationships, many marriages, uprisings, oppositions, political quarrels, and at the end as evidences of these he leaves behind poems, plays, and letters. In fact his life is an intricate narrative poem, seemingly a product of disordered and chaotic mind. However, this intricate and complicated poem screens an ordered life perception which is dedicated to a unified vision of the world in which every part has equal significance in completing a universal picture that embraces all opposites. He counterbalances all opposites with his romantic aesthetics and creates an integrated world. Hence, in his mind he draws a picture of an integrated world that is not shattered by egotistic and partial outlook. This world is without any contradictions or differences and in it both the Orient and the Occident make up a complete picture. This picture which is actualized after his contact with the East changes his life and thoughts: as a Romantic poet, Lord Byron is purified from culturally constructed, manipulated and imposed prejudices with his heroic effort and he offers solidarity by eliminating enmities, hatred, segregation, tyranny and offence.

His concrete experience in the Orient enables him to attain universal wisdom and universal love for everything. Eventually, he rejuvenates and becomes a universal bard when he embraces the opposites such as; the past and the future, the ideal and the real, the East and the West, the Oriental and Occidental. In the process of rejuvenation, he takes a long journey to his inner-self in order to define himself. In the following pages the critical stages of Lord Byron's rejuvenation process is scrutinized:

### **Lord Byron: The Romantic Poet**

The Romantic period roughly begins in 1798 and loses its impact approximately in 1830. It is a period of new beginnings which stresses the ideas of freedom, emotional self-expression and Nature. For this reason the writers of this period tries to discard the old customs which are rigid ideas about life and humanity, they are also not conscious of forming an era of Romanticism. Actually, the English Historians apply the name 'Romantic' half a century later. The Romantic period has characteristics which are shared by most of the major writers of The Romantic era.

The essential point about Romanticism is the theme of returning to nature. However, English Romantic poets introduce images which are not drawn directly from nature. Their works arouse the idea of an emotional release in which they perceive the objects of nature and modify them with their emotions. That is why critics have attributed the term 'Romantic' to them.

Lord Byron is one of the major writers of the Romantic period. Although one of the characteristics of Romanticism is the revolt against neo-classical

dogmas (the supremacy of the ancient writers) Byron proclaims the superiority of one of the neoclassical writers, Alexander Pope. Furthermore, Lord Byron clings to the literary ideals of Alexander Pope, whose poetry is loyal to the actual. As A. Low suggests; “He [Byron] repeatedly cast doubt on the validity of much that had become fashionable among his contemporaries, and preferred the neoclassical poetry of Alexander Pope (1688-1744) to that of Wordsworth.” (8)

Controversially, Lord Byron is the worshipper of the ideal, but he also keeps his feet on the ground with his tendency towards realism. One of Byron’s concerns is to find out the correlation between the ideal and the real. This is like the two sides of the coin. On one side there is the Romantic idealism and on the other side there is the Augustan reasoning. Therefore, as Leslie Marchand suggests: “Byron continued throughout his life to have a dual concept of poetry.” (438) On the one hand is the poetry of Pope which is objective with serious moral purpose; on the other hand the subjective Romantic poetry that guides Byron’s literary insight, as well. This is the “one born of the impulse to look in your heart and write.” (Marchand, 439) This impulse is a strong need for personal revelation. Lord Byron uses poetry as a means to reveal his inner feelings. In other words, he tries to use his poetry to show his readers that the phenomenon of consolidating the imagined one into actuality. Therefore, in this consolidation process Lord Byron uses Alexander Pope’s objectivity and Romantic subjectivity in uniting the opposites and composing an organic whole.

## The Byronic Hero

Lord Byron has made the facts of his life and his experiences a central stand in his poetry, uniting the personal and the public dimensions of his life in writing which is compelling and often realistic. He is the poet who has lived with and within his poetry. The prime evidence for this oneness of the poet and his writing is the image of the legendary character, the Byronic Hero, who appears again and again in his poems. This hero is recognized to be the mirror of Byron's inner-self and projection of his persona. Moreover, Byron wishes his readers to accept this hero as his true self. According to D. L. Kirkpatrick the Byronic Hero is;

...a saturnine figure, "pathetic, statuesque, posturing," conscious of his suffering, remorseful whether as "an outlaw of his own dark mind" or as wrongfully ostracized by others. He is mysterious, attractive to women, yet self-sufficient, lonely. He is capable of brave acts. (342)

McConnell also states that Lord Byron is seen in the mirror of the Byronic Hero as;

A complex man, and fond of describing his own complexity, he made the adjective "Byronic" synonymous, during the 19<sup>th</sup> century with one very strain of Romantic sensibility: the image of the artist as a mysterious, mocking, perhaps sinful, and certainly outcast figure." (Preface, xi)

The Byronic Hero is a challenging figure who goes beyond the ordinary, to the timeless and endless boundaries of the impossible and the extraordinary. Since the Byronic Hero is the projection of Byron's persona, Byron also goes beyond the ordinary and tries to maintain unattainable tasks. The prime example for his eagerness to accomplish unattainable tasks is his zeal to comprehend the meaning of existence. For this purpose, firstly, he begins with the meaning of the self, namely a definition of himself. In other words, as a romantic writer Lord Byron's mind is haunted by the meaning of existence that leads him to a quest of

self-definition; hence, he could accomplish a self-fulfilled personality. More than his achievements as an English Romantic writer, Byron is preoccupied with his place and existence. He is instigated by the intention to rediscover himself and reaches out to a concrete solution that would be an integrated personality. As Akin has stated in his article, the quest for the meaning of existence is:

...an account for human behaviour which can be stated as the will-to-meaning which 'is the most human phenomenon of all, since an animal never worries about the meaning of its existence.' To create a meaning is the most essential drive which distinguishes between him and an animal. The meaning is usually associated with a devotion to a higher and ideal cause such as achieving a certain task, behaving morally, committing one's self to God or for a person whom he loves. (2)

From this perspective, in the Orient Lord Byron questions himself and identifies his missing half with the missing half of the world that is the Orient. He explores the Orient as if he explores his missing half by this way he integrates the picture of the world as he integrates the two halves of his own being. As he attains integrity both in his vision of the world and of himself he begins to find his life more meaningful. Thus, this is "will-to-meaning" which signifies universal love with all its integrity. (Akin, 2) Therefore, since Byron's legendary character, Byronic Hero is the projection of Byron's inner-self, he witnesses Byron's zeal to comprehend the meaning of existence and meaning of the world with integrity.

All the way through Byron's quest for self-definition and 'will-to-meaning', the Byronic Hero is with him. Holman and Harman define such a mysterious double as a "doppelganger." (147) Since the Byronic Hero is the 'doppelganger' of Lord Byron, he manifests his alter-ego. Byron assigns this character to reflect his thoughts and feelings. Moreover, Byron thought that the created character gives meaning to the life of its author. Hence, the Byronic Hero

is the character who expresses Byron's 'will-to-meaning' and enhances his self-awareness as well.

The Byronic Hero immediately conveys the message to the reader that he is a unique individual with extraordinary features, and in the framework of a traditional hero he does not possess heroic virtue. However, upon further examination one discovers a new kind of hero whose intellectual capacity is exhibited as being beyond that of the average man. With regard to his intellectual capacity, self-respect and hypersensitivity, the Byronic Hero is "larger than life." (Thorslev, 187) Moreover, his ability to grasp the rewards of individualism as well as the need to break through to a more challenging and forsaken place is somewhat admirable. This attribute of him expresses Byron's zeal to comprehend the meaning of existence by attaining concrete experience, and his interpretation of the world. Thus, the Byronic Heroes of *Turkish Tales*, except Selim, possess the above attributes. They take journey to forsaken land, to the Orient and they reflect Lord Byron's views regarding the Orient and the Orientals.

### **Concrete Experience**

At the age of twenty, his dream of visiting the Orient becomes true and he leaves England for a two year Oriental excursion. During this excursion he visits Portugal, Spain, Greece, Albania, Turkey and Asia Minor. In those countries, he stays with the native people, and he gets acquainted with their languages and culture. He is not a mere observant or a traveller. The natural scenery and archaeological sites affect Lord Byron because those places remind him of the lost civilizations. The landscape enchants him; he is surrounded by green olive groves,

glittering blue seas, and cloudless skies. In his solitude among that beautiful panorama he has time to come face to face with his inner-self. Before his Oriental excursion the Orient was only an ideal for him. Eventually, the abstract picture of the East metamorphoses into a concrete landscape, so in his mind the actuality of the East starts to meet with the actuality of the West. In a way his concrete experience is a kind of an awakening because the East makes him rediscover himself.

As a part of his self-discovery Byron begins to realize his self-potential by experiencing thrilling and fascinating events during his excursion in the Orient. One of these events is that he swims from Sestos to Abydos in cold water. For Byron, this triumphant challenge has led him into discovery of his self-potential and limits of endurance, with which he has developed a growing sense of self love and appreciation. Moreover, he notices that the East urges him to use his five senses and the sixth, intuition, a transcendental capability. With all his senses he perceives the perfect harmony in nature, fully recognizing the homogeneity in nature. Byron feels that he is a part of this harmony in nature. His concrete experience in the Orient is a kind of personal exploration. In fact, it is an excursion to his inner-self. The Orient is like a mirror which reflects his undiscovered aspects. As Naji B. Queijan also suggests; “In the East Byron came to know himself better than ever before.”(39) He re-creates a concrete picture of the East in his mind, which is not simulation but identical almost with what he imagined of the Orient to be. Therefore, his concrete experience of the Orient makes him more distinguishable from some of his contemporaries and predecessors. He has the chance to meet and get acquainted with the ‘other’, who

are the Easterners. His memories among those people are recollected in his mind to become material for his poetry in the future.

Byron's encounter with Ali Pasha, the ruler of Albania, is one of those recorded memories of his Oriental excursion. At that time Ali Pasha is one of the authoritative rulers of the Ottoman Empire. He is known as courageous, skillful and strong. Byron stays in Ali Pasha's residence for three days; he has the opportunity to learn about Turkish rulers. Ali Pasha attracts Lord Byron because he is a successful general, a skillful ruler and a dignified man, but at the same time he is a merciless tyrant, so that, staying with this merciless, dignified commander is a didactic experience and an enchanting encounter. Later on, Byron reflects this character in some of his poems; for instance, in *The Bride of Abydos* Giaffir Pasha resembles Ali Pasha.

Lord Byron also stays in a Greek family's house in Athens in order to be more familiar with them. During his stay, he falls in love with the youngest daughter of the family and later on Byron attributes one of his short poems, *Maid of Athens*, to this young Greek lady 'Theresa'. Byron also has the opportunity to acquaint himself with the French, Italians, Germans, Danes, Armenians and he learns gradually about each culture. As an aspect of the culture, Eastern costumes, for instance, fascinates him so much that he buys an Albanian costume. In the rest of the excursion, Byron has the opportunity to experience and observe all kinds of Eastern traditions, customs and manners. In Turkey he wanders in different cities, in those places he observes and converses with the Turks in markets, bazaars and had Turkish friends. Many times he witnesses Turkish weddings, he frequently

performs the Turkish salute, he eats delicious Eastern meals, baths in Turkish baths and observes their religious rituals and ceremonies.

He fully participates in the aspects of Oriental life, without the intention of keeping himself away from the natives of the Orient. He exchanges ideas with people from different ethnicities and evaluates those ideas. Furthermore, he shares the Eastern people's passions, emotions, thoughts and sorrows. Thereby, his experiences in the East broaden his vision and help him to enrich his poetry which is a reflection of his own being. Moreover, according to Naji B. Queijan; "The East was the muse which inflamed his poetic inspiration."(47) In the East he acquires inspiration to write his poems. Therefore, he starts to write his *Turkish Tales* after his first hand experience in the Orient.

### **The Orient**

Like the other Romantic writers Byron has also an interest in the Orient. For Byron it arouses the desire to perceive the one which is exotic and mysterious for him. During the 18<sup>th</sup> and early 19<sup>th</sup> centuries the Romantic idealism turns its face to the East. The Orient, namely the 'Other' is started to be seen as a mysterious and enchanting place. In the 18<sup>th</sup> and 19<sup>th</sup> centuries, the word "Orientalism" is, according to the Oxford English Dictionary (1971),

Used to refer to the work of the Orientalist, a scholar versed in the languages and literatures of the Orient (Turkey, Syria, Palestine, Mesopotamia and Arabia, later also China and Japan and even the whole of Asia); and in the world of the arts to identify a character, style or quality, commonly associated with the Eastern nations.

Moreover, according to the Collins Cobuild English Dictionary, the meaning of the word "Orientalist" is someone from the West who studies the

language, culture, history or customs of countries in Eastern Asia. Hence, Lord Byron had always wanted to be an Oriental scholar. The works of some orientalist such as; Sir William Jones and Lady Mary Wortley Montague are attracted him. In his college years his desire of travelling to the East is intensified. He got his Master of Arts degree from Cambridge University, and his Cambridge experiences strengthen his belief that no education is adequate without the practical value of travel. In order to be an Oriental scholar he feels the need to gain spatial perspective.

As it was put forward before, Byron had “a dual concept of poetry” (Marchand, 438). He tries to build a bridge between the real and the ideal. To him the real is the concrete one, namely it is the West. On the contrary, the ideal is the unknown, which he longs for to perceive and feel, namely it is the abstraction of the Orient. Therefore, in order to actualize the abstract picture of the Orient he decides to travel to the East. He feels the urge to perceive the ‘Other’, in a way; this excursion will be a reconciliation of the East and the West. Lord Byron will also make this ideal real throughout his Oriental excursion.

### **The Imperial Homeland: England**

In the first half of the 19<sup>th</sup> century, Europe is entangled in the struggle with France, it is a dark time. In this struggle the chief enemy of France is England. Their interests are on the same horizon so that they challenge each other. Both of these countries feel the urge to expand their territories; however The Orient, namely the ‘Other’ is at the focal point of their political expansionist ideologies. These Western countries try to maintain their interests and benefit from that

enchanted topography. They have desires and will to power the 'Other' which is the object of attraction.

Therefore, like the other expansionist Western countries England seeks ways to possess and dominate the Orient. This mode of domination and intervention turns out to be an obsession for possessing, ruling and consuming the Orient to what they have attributed some biased quality based on its inferiority defined through submission, seduction and femininity. Not only England but also the other Western countries are obsessed with the Orient and it is desired by all of them. That is to say that, the Orient is comprehended in feminine terms reshaped by the Western masculine attitude as if it is seductive, deceptive and sensuous. Relevantly, as Meyda Yeğenoğlu suggests. "The Orient, seen as the embodiment of sensuality, is always understood in feminine terms." (73) In addition to this she also defines Western expansionistic ideology that is Western masculinity as "Western fantasies of penetration into the mysteries of the Orient and access to the interiority of the other."(39) Therefore, according to this view, the West is considered to be a male and the East as a female, so that the expansionist urge of the West is considered to be an act of penetration, namely, an act of rape with the male penetrates into the body of the female without her consent.

As an English Romantic writer sympathizing with the reformist and liberal movements set in motion by the French revolution, Lord Byron is indecisive about his country's obsessive expansionistic ideology and tyrannical Western masculine culture in the Orient. Eventually he decides to abandon his country and Europe which is a place of struggle. As Jerome McGann explains, Byron wants to leave "the depressing theatre of European affairs." (xvi, 1986) Therefore, he is

occupied with reorienting himself to his alien cultural surroundings which is namely the Orient. Before visiting the Orient he has a mental picture of it which is formed through the books he has read about the Orient. At first it is only a utopia, which is created in his mind, but after his first excursion to the Orient, his ideal turns out to be real. With his first hand experience to the Orient his mental picture metamorphoses into a concrete landscape.

At the final stage of his Oriental excursion, he feels desperate because he does not want to return to England and the thought of departing from these exotic and mystical lands makes him feel distressed. In England a solitary life is waiting for him. Until his second departure from England he frequently praises the people in the East. In every single moment he thinks of the days which he has spent in those distant lands and the charm of the East and its people. For this reason, he tries to find an opportunity to go back to the East as soon as possible. During these “home-sick” days of Byron, *Turkish Tales* are published. (Queijan, 46) After the publications of these poems he immediately becomes famous in England and benefits financially from these productions. However, neither fame, nor money fulfils his desires, because his only wish is to go back to the East and to get rid of the conventionally prejudiced views which are constituted by British society.

Between the years of 1811-1816, Lord Byron’s life is chaotic in England, London society disapproves him primarily for his radical political views against imperialism and there are rumours and scandals about his private life such as; he is insulted because of his incestuous relationship with his half-sister. Eventually, due to his incestuous relationship, his wife, Anabella Milbanke, divorces Lord Byron. The poet has also severe financial problems. Above all these tribulations,

he also conceives that he is not suitable for the Parliament; he does not belong to that system. As a result, he leaves England and takes a long trip to the East.

On the 25<sup>th</sup> of April, 1816, in a gloomy night, in a ship Lord Byron drifts away from Dover's cliffs as a famous Romantic poet. He is distressed, having suffered because of rumours and scandals. Thereby, he is placing himself in a voluntary exile from his country. As an intellectual Byron's voluntary exile is for constituting a humanist doctrine which has a "positive end." (Kennedy, 6) Valerie Kennedy illuminates Edward Said's ideas on the issue of exile in the following quotation:

It is part of the contemporary intellectual's role to speak for the displaced and dispossessed, and to use freedom of exile for positive ends. Indeed, Said uses the image of exile or migrancy elsewhere in his work to characterize the work of the intellectual. He argues that the intellectual should be a marginal or migrant figure who helps to produce new types of knowledge as well as to criticize abuses of power and the obfuscations and distortions of official discourse." (6)

Lord Byron's voluntary exile does not last long; ironically his life ends with his involvement in the Greek War of Independence, on the 19<sup>th</sup> of April, 1824. However, he has not deliberately chosen which war to involve. As Jerome J. McCann suggests; it is just an act of "indiscriminate militarism." (xxi) He is not a patriot fighting for his own country, for him it is just an act against discrimination and oppression.

In so far, Lord Byron is introduced as the Romantic poet in line with his Byronic Hero, the Orient, his concrete experience in the Orient and his imperial homeland England. Therefore, this study will be mainly based on this theoretical material in discussing Lord Byron's *Turkish Tales*.

Lord Byron's verse tales of 1813-16, *Turkish Tales*, which include the Byronic Hero, reflects his deep familiarity with the Oriental material. These tales are written after his first excursion to the Orient. Subsequently, they are a record of his experiences in the East. They also reflect Byron's ardent and intense feelings towards a world he truly appreciates and exalts. It is from this perspective that *Turkish Tales* shed light on his attitude towards the Orient; it is the focus of this study to observe Byron in the process of his enchantment and recording of the Oriental material through ethnic and cross-cultural scenes and images. His *Turkish Tales* demonstrate his special talent in Orientalism, in these tales he tells about a different culture without drawing distinct lines between the other cultures. They are not merely composed of exotic adventure stories, but also include political and historical views, for this reason the major concern of this study will be to clarify Lord Byron's attitude towards the Orient with the textual analysis of *Turkish Tales*. The evidences to be used will be from *Turkish Tales*. This analysis will prove that after his concrete experience in the Orient, Lord Byron reaches the synthesis that differences and enmities stem from the diseased, shattered, and discriminatory world view of the Western scholars. This would have caused the two worlds apart, a polarization between the East and the West, the former being presumed as feminine, submissive and simply ignored as trivial. Therefore, after his first hand experience in the Orient, as a Romantic poet, Byron is purified from artificially constructed and imposed prejudices against this other half of the world with courage, agony, and self-dedication that are his heroic deeds of reintegrating a shattered world. These heroic attributes are reflected through his legendary character, Byronic hero who incarnates into the heroes of *Turkish Tales*.

Eventually, having accomplished ‘will-to-meaning’ with his heroic effort Lord Byron’s shattered personality is healed in the Orient. Hence, he rejuvenates as a universal bard when he embraces the opposites; the Orient and the Occident, the past and the future, the ideal and the real.

Primarily five of Lord Byron’s *Turkish Tales* will be the focus of this study. *The Giaour* (1813), *The Bride of Abydos* (1813), *The Corsair* (1814), *Lara* (1814), and *The Siege of Corinth* are generally designated as *Turkish Tales* of Lord Byron (1816).<sup>1</sup>

In the first chapter of this study, the concept of ‘Byronic Hero’ will be scrutinized in the light of the heroes of *Turkish Tales*. It will be seen that the heroes of the *Turkish Tales*, except Selim, are the representations of the Byronic Hero. Furthermore, there is an intrinsic relationship among the Byronic Hero, the heroes of *Turkish Tales* and Lord Byron. These heroes in *Turkish Tales* are the manifestations of the Byronic Hero and Lord Byron as well. They reflect Byron’s inner-self and in a way they are the spiritual-companions of Lord Byron. Hence, these spiritual-companions witness that the Orient has given Byron the capability to juxtapose the ideal and abstract picture of the Orient with the real and concrete one. Therefore, it will be found out that these representatives of the Byronic hero, who finds life in each line of *Turkish Tales*, reflect Byron’s zeal to comprehend the meaning of existence and his endeavour to integrate the opposites especially, the Orient and the Occident.

In the second chapter, Lord Byron’s versatile assessments of the Oriental images will be analyzed in the light of *Turkish Tales*. In the first part of this chapter his objective assessment of the Oriental images will be presented and it

will be seen that Byron represents both the Orient and the Occident impartially. His use of the precise cultural terminology and accuracy in the Oriental material indicate his objectivity and impartiality. Therefore, his impartial and objective representations in *Turkish Tales* bring together the Orient and the Occident and signify their real existences. Thus Lord Byron embodies these cultural entities, the Orient and the Occident, in a unified organic whole.

In the second part of the second chapter Lord Byron's critical assessment of the Oriental imagery will be examined through *Turkish Tales*. Lord Byron also criticizes the Orient in order to reflect it as a cultural entity and exhibit its true colours. However, in his critical assessment of the Orient he is not inclined to foster Western egotism or to promote biased preconceptions of the Westerners. Hence, it will be understood that Byron criticizes the Orient in order to represent it as a real entity which embraces the contradictions in natural perfection and in harmony.

In the last part of the second chapter Lord Byron's exhaltative assessment of the Oriental imagery will be studied with the textual analysis of *Turkish Tales*. Thus, it is estimated that Lord Byron's direct participation in the Orient impels him to love and respect Oriental people. His admiration and appreciation increases by sharing and participating in the Oriental life. This appreciation and admiration finds expression in his attitude towards the Orientals and Oriental landscape. As a consequence, in absorbing different cultures with appreciation he derives the meaning of human nature and existence. Hence, he reaches out his self-definition and 'will-to-meaning'. In the soothing natural scenery of the Orient he is purified from prejudiced conceptions and national *idée fixes*. Finally, after getting rid of

these stereotyped, prejudiced misconceptions of the West, he rejuvenates as a universal bard who embraces the oppositions, such as, the Orient and the Occident, the ideal, and the real, the past and the future.

## CHAPTER I

### **Representation of the Byronic Hero in *Turkish Tales***

One of the most significant elements to be derived from the vast amount of the celebrated literature of the 19<sup>th</sup> century poet Lord Byron is his contribution of the character he created known as the Byronic Hero. Although the Byronic Hero is legendary and fictitious, he stands as solid and as complex, yet so simple, as life itself. According to Nail Bezel, the Byronic Hero is a complex mélange, yet so simple a facet on life:

The notion and the fact the Byronic Hero is the gist of what Byron is as legend, as fact and now as history. To me, the Byronic Hero is Manfred and Cain, primarily. But this is not fair; it is anything you read by Byron at any moment with a sense of the whole; it breathes in Byron's writing throughout as the air you breathe is now and here and in all instances. (3)

As it was indicated in the introduction of this study, Lord Byron's legendary character Byronic Hero is his inner self, as reflected in his poetry. According to Byron, the poet identifies himself with the character he creates: "Like all imaginative men, I, of course, embody myself with the character while I

*draw* it.” (Stoddard, 43) Furthermore, as Bernard Blackstone suggests, “Byron is able to convince his readers that what he is writing about is what he himself has seen and experienced.” (41) Jerome McGann also agrees with Blackstone and adds, “Byron wrote about himself we all know, just as we all know that his books, like God’s human creatures, are all made in his image and likeness.” (266, 1991) Subsequently, Byron is identified with the Byronic Hero. This legendary character is the manifestation of his persona, and he functions as a representative of Byron’s own beliefs, thoughts, and ideas.

The original introduction of The Byronic Hero dates as far back as 1812 when he emerges in the beginning stanzas of *Childe Harold’s Pilgrimage*. The poem reveals him as a misanthropic hero on a tour to Iberia to the Levant. In *Childe Harold’s Pilgrimage*, there are similarities between the characters of Byron and ‘Childe Harold’, the first Byronic hero, who Byron labels as a fictitious character. Furthermore as John R. Greenfield comments; “In Harold, Bryon had created a new and significant character type which reappeared in almost all his heroes” (Greenfield, 48). The Byronic Hero is described by A. Kendrick Clements as a character exhibiting;

...melancholy guilt for secret sin, pride, defiance, restlessness, alienation, revenge, remorse, moodiness along with noble virtues such as honor, courage, and pure love for a gentle woman...Meditating on ruins, death, and the vanity of life. The Byronic Hero is the man of feeling, concerned with the suffering caused by war or oppression. (Clements 764)

The Byronic hero reflects Byron’s occasional melancholy and loneliness and he immediately conveys the message to the reader that he is a unique individual. Moreover, the Byronic hero displays several character traits, and he is a rebel. Similarly, Lord Byron is a rebel as well; he rebels against the norms of the

English society and of the literary culture of his age. Sir Walter Scott, Byron's contemporary, has made the following observation: "The Byronic hero may not be, nor do we believe he is, Lord Byron's very self, but he is Lord Byron's picture, sketched by Lord Byron himself." (Rutherford, 138)

Byron is also regarded as a sinner by the society, and is known for his outrageous social life, in which he frequently attends parties, and at many times cheats on his wife. Actually, he is lonely, and he is isolated from the society. Likewise, the Byronic hero is in solitude, exiled in many cases willingly, and alien to society. His non-conformist and risky lifestyle contributes to this immensely. In *The Giaour*, the first one of *Turkish Tales*, the major character, the Giaour, who is a Byronic Hero, is depicted by Lord Byron as an isolated man. He appears throughout the poem as a pariah. Therefore, the theme of isolation in *The Giaour* with an autobiographical touch reveals the solid affinity between Byron and his Byronic Hero.

Furthermore, an incident which mirrors the affinity between Byron and his legendary hero is revealed through Byron's habit of practicing an abnormal behavioural pattern; violating social norms: as a young student, Lord Byron often drinks from a skull-cup to impress his friends. This pattern is also illustrated in *Lara*, one of his *Turkish Tales*. In this narrative poem, the protagonist also has a skull-cup:

Why he gazed he so upon the ghastly head  
Which hands profane and gathered from the dead,  
That still beside his opened volume lay,  
As if to startle all save him away? (IX, 143-146)

“the ghastly head” is the skull which stands beside his books while he is studying. Moreover, Lord Byron was from aristocracy and his social status is also reflected in his poetry, especially through the Byronic Hero. As Franklin suggests:

Yet his rank gave egotism of Byron’s poetry a social dimension, for though he portrayed the Byronic Hero as a unique and towering individual, the ambivalent character also functions as a representative of his class, which was losing its power both politically and ideologically in the age of the French Revolution. (Franklin, 10)

Thus, because the Byronic Hero is from upper class, his social status makes him feel proud of himself. Yet, he is a character with chaotic mind confused with irrepressible\_inner conflict. Byron depicts Conrad in *The Corsair* as an arrogant man, with “rising lips” (IX, 205); he is the Byronic Hero:

Sun-burnt his cheek, his forehead high and pale  
The sable curls in wild profusion veil;  
And oft perforce his rising lip reveals (IX, 203-205)

He does not draw a heroic figure in the traditional sense because the Byronic hero has many dark features, such as his inclination to violence, eagerness for vengeance and his gloom. However, upon further examination one discovers newer aspects of life. His fondness of independence, freedom and ‘will-to-meaning’ are admired by the readers. These aspects are often expressed by Lord Byron, and his characters are also in search for freedom and meaning of existence. Paul West makes a comment on this issue as “Nearly all Byron’s heroes have had predicaments forced upon them; they seek by working for evil or good, to regain control of themselves and of their own destiny. They can not forestall the imposition upon them of roles, but they can seek emancipation.” (75) Lord Byron’s heroes are devotees of liberty, on the other hand, in order to regain their

freedom they may appear as serving evil and violating social norms but ultimately their quest is self-fulfilled and reflects both their darker and lighter aspects.

In addition to his fondness of emancipation, the Byronic Hero's intellectual capacity is exhibited as being beyond that of the average man, rendering him arrogant and confident, as well as abnormally sensitive, and extremely conscious of himself. This often leads the *hero* to the point of rebellion, which is connected so often with Byron. For instance, Lara's revolution against feudal tyranny that is against a corrupt political system is the reflection of Lord Byron's revolt against English egotism and imperialism.

Although the Byronic Hero is a contradictory character, he exhibits characteristics and qualities which make him a unique figure. The Byronic Hero's ability to grasp the rewards of individualism as well as the need to embark upon a more challenging and worthwhile place is an act which causes admiration. The Byronic Hero represents Byron and effectively conveys Lord Byron's perspective of life and the world. For instance, he reflects Byron's eagerness to accomplish unattainable tasks and his zeal to comprehend the meaning of existence, 'will-to-meaning'.

As mentioned earlier in this chapter, in Byron's *Turkish Tales* the presence of the Byronic Hero is perceived and *The Giaour* reveals the Byronic Hero in action for the first time. Furthermore, in these Oriental tales of Byron, the Byronic Hero adapts himself to the Oriental setting and he incarnates into renegades, like the Giaour and Alp, who converts into Islam. However, unlike the other *Turkish Tales*, *The Bride of Abydos* does not have a Byronic Hero. The hero in this tale, Selim, is not a Byronic Hero; he is different from the other heroes of the *Turkish*

*Tales*. According to Peter L. Thorslev, Selim is a “noble outlaw” and Thorslev considers him as “the first of Byron’s fully developed Noble Outlaws.” (189) In the story Selim learns that Giaffir, the Pasha and the uncle of Selim, has a secret which is closely related with Selim’s life. Thus, Selim learns that Giaffir is the murderer of Abdallah who is Selim’s father. From then on Selim wants to take revenge. However, he loves Züleika, Giaffir’s beloved daughter. For the sake of Züleika Selim changes his mind. Hence, he comes to a decision that if he killed Giaffir, his father’s murderer, Züleika would be miserable. For this reason, Selim is not a Byronic Hero, but as Thorslev suggests, he is a “noble outlaw and hero of sensibility.” (189) This fact is also put forward by Abdur Raheem Kidwai who has the following observation about the Byronic Heroes in *Turkish Tales*:

Byron’s *Turkish Tales* are essentially stories of Byronic heroes, the only exception being *The Bride of Abydos* with its all-Oriental cast. Indeed Selim seems, at least in part, to be constructed as the opposite of a Byronic hero. Unlike the Giaour, Conrad and Alp, he is not an exile. (174)

As mentioned before Selim rebels but he is too late, because at the end he is killed by Giaffir Pasha. Like the Giaour “he is being torn between love and hate”, he does not have zeal. (Kidwai, 174) Consequently, Selim is a fallen hero but not the Byronic Hero.

*The Giaour*, which is a fragmented tale, has also the Byronic Hero called the Giaour. Daniel P. Watkins expresses his idea about the Giaour: “While the tale is gloomy, riddled with pessimism, it presents its gloom and pessimism through the facts of violence, love, religion, and alienation that characterize the Giaour’s world.” (49) Hence, some of these terms such as gloom, pessimism, alienation and violence describe the Byronic Hero. Since the Byronic Hero is the reflection of

Lord Byron's inner-self, these features are also reminiscent of the poet. For instance, the Byronic Hero feels alienated and Lord Byron feels estrangement as well. Furthermore, Lord Byron distances himself from the expansionist ideology of the West and in so doing he experiences considerable difficulty in defining his position. Sharafuddin illuminates this dilemma of Byron and the Byronic Hero, and he explains Lord Byron's predicament as "He [Lord Byron] is, by definition almost, a homeless figure – to that extent, an alienated outcast. The Byronic Hero shares his predicament to the fullest degree – as the narrative situations of the *Giaour*, *Conrad* and *Alp* amply confirm." (264) Therefore, from this outlook, the *Giaour* as a Byronic Hero has an inner conflict, a dilemma. This dilemma makes him miserable that his perplexed mind and other attributes turn him into being a Byronic Hero. Lord Byron, in his tale *The Giaour*, depicts this dilemma of the *Giaour* as in the following lines:

The Mind, that broods o'er guilty woes,  
Is like the Scorpion girt by fire;  
In circle narrowing as it glows,  
The flames around their captive close;  
Till inly search'd by thousand throes, (VII, 422-426)

This is the dilemma of identity, "His faith and race alike unknown." (XVIII, 807) Such personal circumstances give pain to him. In the above lines the metaphor of a scorpion which commits suicide when it is circled by fire illustrates a dilemma and its painful result. Furthermore, the *Giaour* can possibly be a renegade which is the origin of his identity crisis. He does not conform either to the Christian or the Muslim faith or perspectives. In the following lines, the *Giaour* regrets such a state of identity problem:

Yet he seems not Ottoman race,  
 But only Christian in his face;  
 I'd judge him some stray renegade,  
 Repentant of the change he made, (XVIII, 810-813)

Moreover, in addition to this perplexed and remorseful mind, he also has the feeling of hate towards Hassan. The Giaour loves Leila, Hassan's wife, he idealizes her beauty, and he is desperately committed to her. Both Hassan and the Giaour wish to dominate her. Hassan possesses her physical being; the Giaour possesses her affections, so they are foes and rivals in their concern for Leila. In this regard, the portrayal of physical violence in this story is perceived. Especially, the assassination of Hassan who is killed by the Giaour indicates that the Byronic Hero is in action. Once again, Lord Byron does not conceal the images of physical violence, but in fact in the following lines he exploits such images of violence:

His breast with wounds unnumber'd riven,  
 His back to earth his face to heaven,  
 Fall'n Hassan lies – his unclosed eye  
 Yet lowering on his enemy,  
 As if the hour that seal'd his fate;  
 Surviving left his quenchless hate;  
 And o'er him bends that foe with brow,  
 As dark as his that bled below. (XIII, 667-674)

The Giaour wounds Hassan from his breast and kills him. He has “quenchless hate” which is also a feature of the Byronic Hero. (XIII, 672)

In fact Hassan's death does not lessen the Giaour's dilemma; he believes that his violent life is “a curse of Cain upon him.” (XXII, 1058) This fact is a heavy burden on his heart. Hassan also is a murderer; he is no better or worse than the Giaour. He kills a woman who is weaker than him, but he does not feel mercy. After killing Leila he tries to find a new wife in order to continue his life. On the

other hand, the Giaour kills Hassan in madness, despair, and in agitation, and he is also wounded. In murdering Hassan he does not put an end to his dilemma. As an act of revenge he kills Hassan, which is a desperate act. After killing Hassan the Giaour takes a sanctuary in the church and feels remorse until the end of his life.

However, for the friar, who is one of the narrators in the narrative poem, the Giaour is “some stray renegade” who “broods within his cell alone” and “shuns our holy shrine, / Nor tastes the sacred bread and wine” (XVIII, 814-815) The friar dislikes the Giaour. Another narrator of the narrative poem, the Muslim fisherman, also charges the Giaour as an infidel. According to him the Giaour should be killed by a Muslim, “Right well I view and deem thee one / Whom Othman’s sons should slay or shun.” (III, 198-199) Moreover, Hassan describes the Giaour as an, “Apostate from his own vile faith.” (XII, 616) The meaning of the word “Giaour” means someone outside the mainstream religious tradition, and “the Giaour appears throughout the poem as an outcast and an outlaw.” (Kidwai, 165) For that reason, nobody likes him except Leila. The theme of isolation has crucial meaning for the Byronic Hero. Likewise, Lord Byron is also an isolated man from the society.

In *The Corsair*, the Byronic Hero is Conrad. In this framework Daniel P. Watkins gives the following information about the tale *The Corsair* and the character Conrad:

His mysterious allure, his alienation and independence, and his embodiment and projection of the Byronic personality are so powerfully drawn as to appear to be of sole importance in the poem. The story itself, as most readers would have it, is mainly a vehicle used for the display of this enticing and unique character. (71)

As the protagonist of a narrative poem and a manifestation of the Byronic Hero, Conrad is a unique individual and he has an isolated personality. Most of the time he is lost in gloom:

What lonely straggler looks along the wave?  
 In pensive posture leaning on the brand,  
 Not oft a resting-staff to that red hand?  
 “T is he – ‘t is Conrad – here, as wont, alone; (VI, 130-133)

He is in solitude in his total loneliness. He is in “pensive posture” within that “murkiness of mind”. (VI, 131) In order to understand this unique character one should understand Conrad’s world, the world of piracy and plunder, and it is also necessary to understand the world he has rejected; this world is not very different from the world Selim and the Giaour resisted. (Watkins, 71) Furthermore, because of the unjust conditions of life in general Conrad is a deprived man:

His soul was changed, before his deeds had driven  
 Him forth to war with man and forfeit heaven.  
 Warp’d by the world in Dissappointment’s school,(I,X, 251-253)

He has been “Warp’d by the world in Dissappointment’s school” driven by what he sees as the unjust conditions. (I, X, 253) Thus, he starts to hate mankind because of the bad events he has experienced so far. Conrad criticizes himself as in the following lines, revealing the self-perspective of the Byronic Hero:

He hated man too much to feel remorse,  
 .....  
 He knew himself a villain – but he deem’d  
 The rest no better than the thing he seem’d;  
 And scorn’d the best as hypocrites who hid,  
 Those deeds the bolder spirit plainly did. (I, X, 262-268)

He insults himself; he even labels himself a villain. Actually, this is the result of the hypocrisy he is subjected to, hence he hates mankind. In due course, his

piracy, villainy and inclination to crime are forms of social protest, and they are rebellious acts.

Moreover, Lord Byron introduces his Byronic character in Conrad and defines his physical features: “His dark eyebrow shades a glance fire” (I, IX, 196) and Byron emphasizes Conrad’s eye, which is a keen eye, “a searching eye” and an “upward eye” that has a “cunning’s gaze” and a “stern glance.” (I, IX, 216, 214) His eyes reveal his personality: he is intelligent, cautious, proud, skillful, and brutal.

Furthermore, he is always ready for a fight or a battle. He is a stern commander; he is feared, obeyed and envied. Thus his passion for fighting is presented as in the following lines:

Fire in his glance, and wildness in his breast,  
He feels of all his former self possest; (I, XVI, 531-532)

Until now, as a commander and a conqueror he has committed several crimes. Perhaps, his evil pride has led him to commit those crimes. However, now he compensates for his previous deeds:

For crimes he committed, and the victor’s threat  
Of lingering tortures to repay the debt –  
He deeply, darkly felt; but evil pride  
That led to perpetrate, now serves to hide.  
Still in his stern and self-collected mien.  
A conqueror’s more than captive’s sir is seen, (II, VIII, 296-301)

As a Byronic hero Conrad has pride, and arrogance; he is noble like the other Byronic heroes. He is aware of his social class, but as a noble outlaw he is isolated from the society like the Giaour. Byron depicts him as a man who has “sun-burnt his cheek, his forehead high and pale / the sable curls in wild profusion veil, / And

oft perforce his rising lip reveals.” (I, IX, 203-205) These features point out Conrad’s pride as the Byronic Hero.

In fact his stern, arrogant, and sorrowful heart belongs to a woman. This woman is his wife, Medora. He sets sail with his pirate band and leaves her behind in an island, so they are parted. Medora can not bear Conrad’s absence and commits suicide. Therefore, Conrad’s heart is shattered into pieces when he finds that Medora is dead. He cries for the first time in his life, or, at least, until then nobody has seen him crying. Those wild eyes are filled with tears. At that moment the Byronic Hero, Conrad, feels deep grief. The following lines describe this agitated moment:

To those wild eyes, which like an infant’s wept:  
It was the very weakness of his brain,  
Which thus confess’d without relieving pain.  
None saw his trickling tears – perchance, if seen,(XXII, 649-652)

After Medora dies Conrad is embittered. He has always been loyal to his wife. On the other hand, Gülnare, a girl in Seyd Pasha’s harem, loves Conrad. She adores him because Conrad is the one who saves her life when fire breaks out in the serai. In the following lines Byron describes Conrad’s reaction to this incident as a Byronic hero:

And fire the dome from minaret to porch,  
A stern delight was fix’d in Conrad’s eye,  
But sudden sunk – for on his ear the cry. (II, V, 197-199)

When the fire breaks out in the serai, first of all, Conrad is glad, but, afterwards, Conrad hears a cry. “A stern delight was fix’d in Conrad’s eye” is a typical image of a Byronic hero. (II, V, 198)

The major female character, Gülnare, is depicted as a rebellious heroine who struggles against the submissive attitude of Seyd Pasha. Nigel Leask suggests, “Gülnare reveals that her love for Conrad is intimately linked to her master Seyd, and that she is willing to die in the cause of liberty.” (51) Thus, Gülnare sees Conrad as a means of salvation. Gülnare longs for her freedom. She does not want to be “the harem queen” or “the slave of Seyd” anymore. (II, IV, 224) Therefore, in order to be free she kills Seyd Pasha, her master, and saves Conrad from Seyd Pasha’s prison. Gülnare is different from the other heroines of *Turkish Tales* because she rebels against the norms of the society and demeaning the authority. Also Frederick Shilstone agrees with this opinion and adds: “Gülnare performs the deed, subverting the entire code of female behaviour and symbolism in the previous tales. She thereby becomes freedom itself, and union with her in a wandering existence would mark Conrad’s return to autonomy.”(82) She is not fragile like the other heroines, even she commits crime. Thus, she is a female figure with Byronic traits. She is an unconventional female. According to Leask, “She provides the missing link between the Byronic Hero and the revolutionary politics of the pirate band.” (51) Eventually, the Byronic Hero needs a pushing factor like Gülnare who symbolizes freedom.

In the narrative poem, *Lara*, which is considered to be the sequel to *The Corsair*, Gülnare disguises as a page-boy called Kaled. This transgression is a way of reaching her freedom. Another reason for her disguise is her love for Lara, namely Conrad. In the following lines Kaled’s love for Lara is expressed,

Her all for one who seemed but little kind.  
 Why did she love him? Curious fool! - be still  
 Is human love the growth of human will? (III, 529-531)

In the above lines “Her” refers to Gülnare, namely Kaled. She has left behind her past for a vulgar man like Lara. “Curious fool” is Gülnare’s (Kaled’s) interior monologue; hence she blames and hates herself. (III, 528) She does not know the reason but she loves him. Love is not a planned deed. On the other hand, she loves a Byronic hero who is vulgar and can not manage to love someone until he grasps the meaning of existence.

The most striking and significant difference between *Lara* and *The Corsair* is that in *Lara* Byron turns his attention to an older “aristocratic culture” and in *The Corsair* he focuses on the merchant culture. (Watkins, 90) Lara is in a feudal society in Spain. In this feudal system Lara is a landlord hence, he is a member of the aristocracy. Although he does not approve of this discriminatory system he is arrogant due to his lineage. Once more the deep pride of the Byronic Hero emerges. Like the other Byronic heroes in the other *Turkish Tales* Lara draws a portrayal of a man with “deep interminable pride.” (I, XVIII, 341) In the following lines his pride and his alienation are presented:

There was in him a vital scorn of all –  
As if the worst had fall’n which could befall,  
He stood a stranger in this breathing world,  
An erring spirit from another hurled, (I, XVIII, 313-316)

Like the Giaour and Conrad, Lara is also isolated from society. Lara is an arrogant character who looks down on people. He is as if an alien from another world. He is a “stranger in this breathing world.” (I, XVIII, 315) In this context Watkins suggests:

In describing Lara, the narrative offers the clearest and most moving example of the Byronic hero, completely dislocated from the world, absorbed entirely by his own deep-seated confusions and sense of aloofness, and a “stranger” to everything around him. (100)

After he returns to Lara, he looks differently. When he is away from his land he has changed both physically and mentally. He looks older. However, he has still deep pride in his glance. Lord Byron describes his physical change and refers to his interminable pride as follows:

Whate'er he be 't was not what he had been:  
That brow in furrow'd lines had fix'd at last,  
And spake of passions, but of passion past:  
The pride, but not the fire, of early days, (I, V, 66-69)

After all those years in far lands he turns out to be an ordinary man with ordinary feelings. He has lost his passion. Also, no excessiveness has remained in him. Lara avoids talking about his past and his experiences in those far lands. His rejection of telling his past is described in the following lines:

Not much he loved long question of the past,  
Nor told of wondrous wilds, and deserts vast,  
In those far lands where he had wander'd lone, (I, VI, 85-87)

Now, in his residence, Lara is in “perversity of thought” (I, XVIII, 340). He can not think consciously. This is also considered to be an attribute of the Byronic Hero. Besides all, he has mental problems. In Byronic terms, he has problems with his “mental net.” (I, XX, 381)

Moreover, although there are references to the oriental setting, Byron also refers to the Gothic genre as follows:

O'er Gothic windows knelt in pictured prayer,  
Reflected in fantastic figures grew,  
Like life, but not like mortal life, to view;  
His bristling looks of sable, brow of gloom,  
And wide waving of his shaken plume,  
Glanced like, a spectre's attributes, and gave  
His aspect all that terror gives the grave. (I, XI, 194-200)

There are gloomy pictures on the walls of Lara's residence, there is a gothic setting. These descriptions are reminiscent of the Byronic Hero and his dark attributes. After describing the gothic setting, Byron begins to tell the physical appearance of the Byronic Hero, Lara. He has dark hair and his visage is gloomy. He looks fearful.

The last of the Byronic heroes of the *Turkish Tales* is Alp in *The Siege of Corinth*. Like Conrad, Selim, and Lara he is deprived of the social system in his country. This time Byron openly depicts his character as a renegade. Alp perhaps is the first character in "Western literary Orientalism" who converts from Christianity to Islam. (Kidwai, 193) Furthermore, although the Giaour is presumed to be a renegade, Alp is the only Byronic hero who is known as the one who converts into Islam:

In him who triumphed o'er the Cross,  
'Gainst which he reared the Crescent high,  
And battled to avenge or die. (I, IV, 93-95)

Moreover, all of the heroes of *Turkish Tales* who have the attributes of the Byronic Hero - including Alp and excluding Selim- are distant from the society, they all have mysterious past and they all feel that they are superior to other people. Hence, Alp has pride like the other Byronic heroes:

But his heart was swoll'n, and turned aside,  
By deep interminable pride. (I, XXIII, 608-609)

In typical Byronic fashion, Alp sees Francesca as the only justification for living and he is presented as a desperate lover. However, he does not accept her call to Christianity.

Lastly, the metaphor for the Giaour, mentioned in the preceding lines, tells about a scorpion which is circled by fire. It has two alternatives: either to be burnt by the circle of fire, or to poison itself with its own venom. The scorpion either has to commit suicide burning in the fire or end its life by its own potential power. Consequently, this metaphor is appropriate for all of the heroes of *Turkish Tales*, except Selim. The Giaour, Alp, and Conrad have dark powers for self-annihilation. Therefore, like the scorpion circled by fire they torment, even annihilate themselves with their own power.

This chapter on the Byronic Hero has tried to offer an adequate account of Byron's enigmatic character, the Byronic Hero who finds life in Byron's poetry. So far in this section it is proposed that the relations among Lord Byron, the Byronic Hero and the heroes of *Turkish Tales* are illuminated. Furthermore, the Byronic traits of these heroes are traced in the Giaour as a gothic villain, Conrad as the noble outlaw and Alp as a Byronic renegade but for Selim it is stated that he is not a Byronic Hero as he is a hero of sensibility. Nevertheless these heroes, except Selim, have enough in common in order to justify their Byronic attributes. Therefore, these heroes in *Turkish Tales* are the manifestations of the Byronic Hero. Furthermore, since the Byronic Hero is the 'doppelganger', namely the mysterious double and spiritual-companion of Byron, these Byronic heroes of the *Turkish Tales* are the manifestations of Lord Byron as well. As the surrogates of Lord Byron they embody mysterious allure, interminable pride, rebellious heart and unconventional attitude. They are aggressive, commanding and uncompromising. Above all, they are sustained by deep pride. Hence, their interminable pride turns them into being an alien who is isolated from society. In

this regard, it is possible to say that all of these attributes are present in Lord Byron. Besides all these attributes, these heroes contribute to reunite Lord Byron's shattered self and world, his vision of relating, accompanying all opposites, extremes; the mild and the violent, the logical and the illogical, the soothing yet the provoking, his hatred and his love, his seclusion and his inclusion, his chaotic mind and his systematized intellection, his freedom, yet his bondage. Moreover, the Byronic heroes of *Turkish Tales* witness that the Orient has given Byron the capability to juxtapose the ideal and abstract picture of the Orient with the real and concrete one, hence he transplants his Western roots into eastern soil.

In short, these heroes of *Turkish Tales*, spiritual-companions of Lord Byron, indicate Lord Byron's world that is reunited in the merging of the Orient and the Occident. Therefore, as a 'doppelganger', the Byronic Hero witnesses and at the same time attains the ability of wedding the opposites as well. With this ability, Byron and his spiritual-companion, the Byronic Hero, reach out to natural perfection and 'will-to-meaning.' Therefore, with the capability of reuniting and reaching out to 'will-to-meaning' Lord Byron comes on the scene as a rejuvenated universal bard.

## CHAPTER II

### Lord Byron's Assessment of Oriental Images

#### A. Objective Assessment

As mentioned in the introduction, Lord Byron's strong concern for the East begins in his childhood and develops throughout his life. He has had his earlier impressions of the Orient from books, but when he visits several countries in the East with a succession of excursions, the Orient emerges as real as opposed to his earlier contemplated notion of it. After his first excursion to the Orient (1809-1811) the Orient plays a significant role in his life thus completing his vision of the world.

Hence in the light of these oriental experiences and with his strong concern for the East he writes the narrative poems, the *Turkish Tales*. These verse tales are the records of his experiences and they also reflect his ardent and intense feelings towards the Orient. Before his concrete experience in the Orient, it is just

a simulated image and a mental picture for Byron. However, after his concrete experience in the Orient this image materialized into a solid one. Hence, in his mind, Byron completes and compensates for the missing half of a shattered world by substituting the Orient to its place as if completing a picture puzzle. Moreover, by reading *Turkish Tales*, with the help of his recordings and descriptions of Oriental scenes and images, one can observe the process of Lord Byron's enchantment with the Orient and can obtain information about his cross-cultural attitude. Abdur Raheem Kidwai makes a comment on this point:

This humanistic broadness of mind, absence of the centuries-old ideological attitudes, cross-cultural sympathies and appreciation of a different, rather alien culture and set of religio-social traditions is exemplified at its best in Byron's *Turkish Tales*. (Kidwai, 148)

Therefore, it is evident that Lord Byron's concrete experience in the Orient affects and broadens his perspective of his own self so as to embody the missing other half and also the thematic conception of his poetry. He is free of old ideological attitudes and he has sympathy for an alien culture. Furthermore, he never looks from the perspective of a foreigner; instead he is a participant in the Oriental scene and mentality. Accordingly, he displays thorough familiarity with the life and ways of the Orient in his *Turkish Tales*. As a result of this familiarity, he uses even the smallest and finest details about the Orient in his work. He has participated in the Oriental way of life with respect, affinity and empathized with the other culture. In the *Turkish Tales* there exist images of three kinds; images of objectivity, images of exaltation and images of criticism. The major concern of this part is to identify the relevant parts of these verse tales in which Byron stays objective in reflecting his attitude towards the Orient.

Lord Byron's *Turkish Tales*, *The Giaour* (1813), *The Bride of Abydos* (1813), *The Corsair* (1814), and *The Siege of Corinth* (1816) are rich in Oriental detail. The illumination of the Mosques in *The Giaour*: "The Mosques high lamps are quivering still" (I, III, 223), and the end of the Muslim month of fasting and the arrival of the Bairam: "To-night, set Rhamazani's sun / To-night, the Bairam feast's begun" (I, III, 228-229) are evidences to reveal that Byron uses these references appropriately and stays loyal to facts. His concrete experience in the Orient is the main reason that he renders his depictions vividly. Hence, with these vivid depictions he introduces the Orient in its concrete form. Thus in order to understand the Orient in its concrete form Byron's use of the oriental material in the *Turkish Tales* will be scrutinized.

Lord Byron's *Turkish Tales* mentioned above will be taken up one by one in order of publication to observe the images objectively depicted. Thus, the first one is *The Giaour* which is considered to be the one which contains more Oriental material. In this story, Byron presents images of two different religions: Islam and Christianity. Hassan and the Giaour are the major characters while Hassan is Muslim, the Giaour is Christian. They are the ones in action. As it is understood from the meaning of the word "Giaour", he is "someone outside the mainstream religious tradition", so the Giaour appears throughout the poem as an "outcast and an outlaw." (Kidwai, 165)

On the other hand, these two major religions have two representatives who are also the narrators of the story. The first of these representatives is a devout Turkish fisherman and the second is a Christian monk. Moreover, both the Muslim fisherman and the monk represent their respective cultures and both of

them are critical of the Giaour. The Turkish fisherman dismisses the Giaour as “the infidel” (III, 351) and he judges him as in the following lines:

I know thee not, I loathe thy race,  
 ...  
 Though bent on earth thine evil eye  
 As meteor-like thou glidest by,  
 Right well I view, and deem thee one  
 Whom Othman’s sons should slay or shun, (III, 191-199)

Moreover, the Christian monk judges him to be a “stray renegade” (XVIII, 812) as in the following lines:

His faith and race alike unknown.  
 .....  
 Yet he seems not of Othman race,  
 But only Christian in his face;  
 I’d judge him some stray renegade,  
 Repentant of the change he made, (XVIII, 807-813)

These are the Muslim fisherman’s and Christian monk’s assessments of the character, the Giaour. Byron’s perspective is beyond these one sided and partial evaluations of the character. Byron treats him as a unique and worthy individual of the human race. These representatives of different religions, the fisherman and the Christian monk, balance each other in the story. Byron does not restrict himself while introducing these characters. He does not insult or repress the oriental or the occidental voice. Therefore, he has respect for different religions. Although he is a Christian, he does not try to glorify Christianity.

There is a battle scene in *The Giaour*. Turks and Christians engage in a battle. Lord Byron depicts this engagement as in the following stanza:

As rolls the river into ocean,  
 In sable torrent wildly streaming;  
 ...  
 As the stream and ocean greet,  
 With waves that madden as they meet,

Thus join the bands, whom mutual wrong,  
And fate, and fury, drive along. (XII, 620-635)

Byron resembles this engagement of two armies to the natural engagement of a river and an ocean. According to him this engagement in a battle is a ‘mutual wrong’. No one wins at the end. Also according to Jerome McGann *The Giaour* is “a nihilistic tragedy” in which both parties are involved and destroyed. (270, 1991) Since Byron has not designated a glorified party it can be said that he has an impartial perspective.

In the beginning stanzas of *The Siege of Corinth* Byron portrays a peaceful picture which belongs to the old times. In those days there was no discrimination. Turks and Christians were living together in peace. Byron describes this peaceful past in the following lines:

We had health, and we had hope,  
Toil and travel, but no sorrow,  
We were of all tongues and creeds;  
Some were those who counted beads;  
Some of mosque, and some of church, (I, 16-20)

However, those peaceful days are gone and the harsh conditions of life turn them into being foes of each other. Eventually, they start to fight against each other.

Byron depicts the starting of the war as in the following lines:

Bloodstain the beach through which they pass.  
The steeds are all bridled, and short the rein;  
Curved is each neck, and flowing each main;  
White is the foam of their champ on the bit;  
The spears are uplifted, the matches are lit;  
The cannon are pointed, and ready to roar,  
And crush the wall they have crumbled before.  
(XXII, 652-658)

The war is like a natural phenomenon, the animals are also affected by the war. The destructive aspect of war is reinforced with an image of hell. Nothing is left from those peaceful days in the past. Byron represents this phenomenon as:

The wolves yelled on the caverned hill,  
Where each rolled in thunder still;  
The jackall's troop, in gathered cry,  
Bayed from afar complainingly,  
With mixed and mournful sound, (XXXIII, 1022-1026)

Alp, the protagonist of *The Siege of Corinth* is a renegade who changes his religion from Christianity to Islam. Furthermore, although he is a Venetian before he fights against the Venetians as the commander of the Ottoman army. Francesca is Alp's Venetian girl friend, who appears to be the spokesperson of Christianity. She begs Alp to return to his ancestral faith. However, she is not successful. Alp rejects her wish and tells her that religion should not be an obstacle. In reality Byron reflects his own opinions through Alp implying that there should not be discrimination because of religious or cultural prejudices. In this respect this sincere opinion of Byron shows that he is objective. In the following lines Alp reveals that he still loves Francesca:

Shall be left upon the morn;  
But thee will I bear to a lovely spot,  
Where our hands shall be joined and our sorrow forgot,  
There thou yet shall be my bride, (XXI, 541-544)

At the end of *The Siege of Corinth*, before the actual battle scene which takes place in a church Lord Byron emphasizes the atmosphere of the imminent war with an Oriental image:

As rose the Muezzin's voice in air  
In midnight call to wonted prayer;  
It rose; that chaunted mournful strain,  
Like some lone Spirit's o'er the plain:

‘Twas musical, but sadly sweet, (XI, 221-225)

The war begins with an Oriental simile and it ends in a church which is a holy place for the Christians. These references function as the images of Byron’s objectivity.

Christian and Muslim armies intend to destroy each other. The church is plundered. Consequently an explosion occurs in the church, with which Muslim and Christians are both destroyed:

The turbaned victors, the Christian band,  
All that of living or dead remain,  
Hurled on high with the shivered fane, (XXXIII, 972-974)

.....  
Scattered o’er the isthmus lay;  
Christian or Moslem, which be they?  
Let their mothers see and say!  
When in the cradle rest they lay; (XXXIII, 995-998)

Whoever it is, whether he is a Muslim or a Christian, death and destruction come indiscriminately. It is a nihilistic story, in which nobody wins at the end. It is evident that Byron flatters neither Christianity nor Islam with a description of a victory. Both Muslims and Christians perish; “Thus was Corinth lost and won!” (XXXIII, 1034) As Robert F. Gleckner suggests: “The total picture cheers no heroes, advances no cause (private or public), and asserts no values. It is a completely depressing, pessimistic, even nihilistic view of man and the world.” (397) From this perspective, Byron is impartial; hence this nihilistic picture is an evidence for his objectivity.

Lord Byron’s use of precise terminology of the Oriental material also appears in *The Bride of Abydos*. While describing the major female character, Byron shows his familiarity with the Oriental material. In the following lines he describes Züleika’s chamber with such finer details:

Her mother's sainted amulet,  
Whereon engraved the Koorsee text,  
Could smooth this life, and win the next;  
And by her Comboloio lies (IV, 69-72)

There are many religious artefacts in Züleika's chamber. On the "amulet", "the Koorsee text" was engraved. Byron correctly identifies this 'text' which is in the Quran and celebrates the attributes of God.

On the other hand, Byron also uses Biblical connotations in *The Bride of Abydos*. In the following lines there are references to Christianity:

But be the star that guides the wanderer – Thou!  
Thou, my Züleika, share and bless my bark –  
The Dove of peace and promise to mine ark! (XX, 395-397)

Both the metaphors of "The Dove of peace" and the "ark" are Biblical connotations. (XX, 397) Again Byron does not restrict himself from making one sided evaluations. He exposes both sides, Christianity and Islam, through his narrative poem.

In *The Corsair*, Conrad, who is a powerful pirate, has a mysterious background. Moreover, his religion is not clear. However, there are some indicators that he is the amalgam of both Christianity and Islam. For instance, Islam forbids drinking alcohol. In this respect he refrains from drink:

The grapes' gay juice thy bosom never cheers;  
Thou more than Moslem when the cup appears:  
(I, XIV, 429-430)

On the other hand, no one knows his choice of religion. In fact there is possibility that he could be an atheist. From the following lines one could reach this idea:

My sole resources in the path I trod  
Were these – my bark, my sword, my love, my God!  
The last I left in youth!- he leaves me now- (II, XIV, 477-479)

Therefore, Conrad is a representative of Byron's objectivity because he does not belong to any of these sides. He is neither a Muslim nor a Christian.

As mentioned in the previous chapter of this study, *Lara* is considered to be the sequel to *The Corsair*. However, Byron introduces Lara in a feudal society where he is the landlord. The protagonist Lara is from aristocracy, but he refrains from telling his past to the others. He is the landlord of a district in the West but he misses his days in the Orient. Before he dies he mentions two religions: Christianity and Islam. As long as *Lara* is considered to be a sequel to *The Corsair*, Conrad and Lara represent the same person. Therefore, like Conrad he is neither a Christian nor a Muslim. In the following lines his neutral perspective for religion is demonstrated:

Yet sense seem'd left, though better were its loss;  
 For when one near display'd the absolving cross,  
 And proffer'd to his touch the holy bead,  
 Of which his parting soul might own the need,  
 He look'd upon it with an eye profane,  
 And smiled – Heaven pardon! If it were with disdain  
 (II, IX, 476-481)

“Cross” and “holy bead” are the symbols of Christianity and Islam. In this respect, Byron presents both of these religions and he introduces Lara / Conrad as a medium for these religions. (II, IX, 477, 478) Since Lara / Conrad have had any religious choice they have considered being the representatives of Byron's objectivity.

In conclusion, Lord Byron's concrete experience in the Orient renders his sense of being loyal to facts; hence he does not make one-sided evaluations so as to reveal actualities. In opposition to the hypocritical attitudes of Westerners in representing the Orient, Lord Byron barely lays the facts and he abstains from

Western biased misconceptions and egocentric attitudes. As McGann suggests about Byron's representation of the actuality of the Orient, "The reality reveals an Islam and a modern Greece very different from what they are commonly represented to be in England and European commentaries." (McGann, 269, 1991) Thus he stays objective and impartial while giving references or depicting his Oriental characters. By his representation of the Orient he does not mean the mere external settings, characters and events in his tales but the real spirit of the Orient which he attempts to capture in every line of his poetry with his accuracy in the Oriental material in an effort to render the Orient truly authentic.

Lord Byron's use of the battle scenes, in both *The Giaour* and *The Siege of Corinth* in which he depicts an engagement of the Christians and the Muslims, his allusions to both religions, Bible and Quran, the church and the mosque, are the indicators of his impartiality and his objectivity as revealed through his use of precise terminology and cultural artefacts.

In due course, these impartial and objective representations knit together the Orient and the Occident. Thus as Queijan notes, Lord Byron "embodies the qualities and passions of real existence." (62) In *The Siege of Corinth* Byron illustrates the war with its destructive aspect and as a natural phenomenon in which all parties, the Christians and the Muslims or the other living creatures are all destroyed. Death and destruction come indiscriminately. Therefore, Byron unites every single living creature in one "inevitable doom" which signifies his capability of wedding the opposites. (Sharafuddin, 269) Eventually, he ties the opposites, such as the Orient and the Occident, Christian and Muslim, the Bible

and the Quran, the infidel (the Giaour) and the pious (the friar or the Muslim fisherman) in one unified organic whole.

## **B. Critical Assessment**

An exact representation of the actuality of the Orient with all of its features is Byron's ultimate goal. Naji B. Queijan makes a comment on Byron's neatness and precision in Oriental representations;

This is not to imply that he did not have personal goals, which Western scholars have exploited and sometimes exaggerated; rather this is to emphasize his sense of authenticity, of being loyal to fact. (68)

This statement of Queijan explains Byron's reliance on facts. Therefore, it would be a mistake to portray Lord Byron as merely an admirer or as a despiser of the Orient; his fidelity to facts have led him to being accurate and rational about it. In this respect, in order to be accurate and precise he also criticizes the Orient. However, in criticizing the Orient he is not inclined to foster English egotism or paying tribute to the artificially distorted image of the Orient by the Western culture. Since his main concern is to perceive and exhibit the actual reality of the Orient, in his critical approach he stays impartial. This also avoids him of being hypocritical, thus he criticizes both the Occident and the Orient straightforwardly and impartially. His concern for avoiding of hypocrisy originates from his natural fidelity to facts.

Within his critical prospect, in his *Turkish Tales* dealing with the Orient, Byron recognizes the restraints imposed by the Turks on their women. He presents this issue explicitly in *The Corsair*, in lines 177-180 where the despot – Seyd Pasha – tells his views about a “Harem queen”, Gülnare, and shows his attitude towards women:

I have a counsel for your gentler ear:  
I do mistrust thee, woman! and each word  
Of thine stamps truth on all suspicion heard  
Born in his arms through fire from yon Serai-  
(III, IV, 177-180)

This critical response of Byron about oppression of women in the Orient is not a confirmation of English prejudice against the Islamic status of women. It is only a part of Byron’s liberal principles and a Romantic attitude of intuiting the facts as part of a whole. According to Sharafuddin Byron’s critical response about Oriental women is not “thoughtless” and he adds;

But the fact remains that, even here, a turning of the tables against English can be perceived, for what Byron is saying is that Islamic restriction and discipline gurantees the English domestic ideal of wife and mother, so that a thoughtless condemnation of Turkish practices must necessarily be hypocritical” (244)

In his conception of the Muslim women, Byron acknowledges their difference from the women of his own culture; however, this acknowledgement is not used to degrade the Oriental women or to make a sharp distinction between the Oriental women and the women of his own culture. Byron emphasizes the restraints that the Oriental women are subjected to in order to give them an independent reality and to display the status of Oriental women. Hence, he depicts the state of affairs between Oriental men and women that he finds intrinsically

related with facts that includes the polarities, such as virile masculine and vulnerable feminine.

Since one of the poles is Oriental women the other is Oriental men, so Byron also displays the status of the latter one: “If Byron found in the East images of irresistible femininity, he also found examples of incorrigible masculinity.” (Sharafuddin, 249) Therefore, according to Sharafuddin, Byron’s Oriental heroes are reflected as concrete as their female counterparts. The Oriental men possess traditionally expected attributes; such as dignity, confidence, generosity, courage, strength, military skill and victory. These attributes of absolutism have formed masculine ideals in Byron’s mind. Mostly, these men are figures of command who possess wealth, slaves and obedience. All of these “Oriental heroes” of Byron have this sort of “virility.” (Sharafuddin, 249)

Selim in *The Bride of Abydos* is portrayed as a hero of sensibility and for Giaffir he does not possess this sort of “virility” which only befits for “Oriental heroes” (Sharafuddin, 249):

Come hither boy – what, no reply?  
I mark thee – and I know thee too;  
But there be deeds thou dar’st not do:  
But if thy beard had manlier length,  
And if thy hand had skill and strength,  
I’d joy to see thee break a lance,  
Albeit against my own perchance. (I, IV, 119-125)

Giaffir who defines “virility” with “skill and strength” cannot tolerate disobedience of his daughter, Züleika, and he will not hesitate to pursue and kill her lover – Selim. (Sharafuddin, 249) In the following stanza he kills Selim without any hesitation:

“So may the foes of Giaffir fall!”  
 Whose voice is heard? Whose carbine rang?  
 Whose bullet through the night-air sang,  
 Too nearly, deadly aim’d to err?  
 ‘T is thine – Abdallah’s Murderer!  
 The father slowly rued thy hate,  
 The son hath found a quicker fate. (II, XXV, 572-578)

Hassan, in *The Giaour*, who is another model for “incorrigible masculinity” and possesses “virility”, has an unyielding pride and a sense of honour that punishes adultery by death (Sharafuddin, 249):

T was then she went as to the bath,  
 Which Hassan vainly search’d in wrath;  
 For she was flown her master’s rage  
 In likeness of a Georgian page;  
 And far beyond the Moslem’s power  
 Had wrong’d him with the faithless Giaour.  
 Somewhat of this had Hassan deem’d;  
 But still so fond, so fair she seem’d,  
 Too well he trusted to the slave  
 Whose treachery deserved a grave: (I, VIII, 453-462)

Moreover, Seyd, in *The Corsair* is an outstanding warrior, who will have no hesitation in exterminating his enemies. He also befits in the pattern of absolutism that requires “virility” of the masculine. (Sharafuddin, 249)

In so far, as the ‘Oriental hero’ has command over himself, he must also have command over others since he possesses absolute authority. The virile masculine in the Orient is an aggressive and dominating one: “that Byron takes it seriously is indicated, not only by his respect for it, but also by his criticism of it.” (Sharafuddin, 251) The absolute power of the masculine in the Orient is undoubtedly a prevailing and impressive conception. His absolute power is best magnified by his attitude against women: “The Turkish Tales demonstrate that it is in their attitudes towards women that Muslim tyrants show their limitations.” (Sharafuddin, 251) In order to compensate for their limitations, ‘Muslim tyrant’

needs his female counterpart, signifying submission and vulnerability. The female counterpart, therefore, serves for satisfying her male counterpart's ego.

In *The Giaour*, the major male characters, both Giaour and Hassan fight for the same woman, Leila. However, Hassan is a much more rigid, unquestioning figure, who acts automatically in terms of the social codes of his gender, class and culture. Hence according to him treachery deserves death penalty.

Lord Byron's criticism about the oppression of women by the virile Oriental male becomes more explicit in *The Bride of Abydos* where Selim does not benefit to the definition of the virile male represented by Giaffir, because Selim is exquisitely polite towards Züleika. He is a warrior, but he is also a 'hero' of sensitivity, whose feelings suggest that women are not merely possessions and stereotypes, but have thoughts and feelings of their own, too. By creating such a character Byron criticizes Oriental men's attitudes towards their women with which they show their limitations.

Conrad in *The Corsair* also confirms to this pattern and reflects the critical response of Byron of the limitations of Oriental men. Thus, Conrad refuses to accept the slavery which Seyd Pasha imposes on Gülnare, who is the harem queen. This attitude of Conrad awakens her love for him, and that saves his life. Therefore, his action against the 'harem' is ideologically a challenge to Seyd Pasha's supremacy and authority.

In fact, in every case so far, a woman has left a Muslim despot for a figure who is sympathetic to the woman's expectations and their poor conditions. Hence, these women's expectations from men do not accord with the profile of the Muslim virile masculine stereotype. Byron empathizes with these women; he also

understands that such expectations would not create ideal masculinity because such masculinity would be incomplete and inconsistent. Thus, Byron completes the picture of masculinity by wedding the two opposite attributes in one being. Therefore, Byron bridges this gap in the last one of the *Turkish Tales*, *The Siege of Corinth* where the protagonist, Alp, combines the Oriental ideal of “virility” with the Romantic ideal of sensibility. (Sharafuddin, 249) Once upon a time Alp was driven away from Venice, his motherland, so that he adopts the Islamic faith with enthusiasm. Hence, Alp is a two dimensional character who embraces both Christian and Muslim faiths in his soul. Moreover, he also possesses quality of commanding masculinity that Byron has recognized in the Orient. Thus, Byron gathers opposite poles in his character, Alp, in order to show the facts that include opposite poles.

Another critical prospect of Byron is about imperialism which is the policy of the Westerners in order to extend their authority and control over other nations. With this policy Westerners also exploit the other nations by exerting control on other nations’ politics and economy. Hence, it violates liberty, independence and demolishes national identities. Since Lord Byron is deeply committed to independence, liberty and national identity of all nations he has adopted critical response towards any form of imperialism. In this respect, he does not abstain from criticizing the imperialistic societies. In *The Bride of Abydos* Byron incarnates into Selim’s character, and gives voice to his own ideas about liberty and independence:

So let them ease their hearts with prate  
Of equal rights, which man ne’er knew;  
I have a love for freedom too. (II, XX, 385)

He demonstrates that in actuality people discretely talk about equal rights of men and they are indolent when there is necessity to fight for their sovereignty rights. In *The Giaour* these indolent people are represented through the modern Greek people who are idle in claiming their sovereignty rights. His concrete experience in the Orient has changed his former thoughts about Greece. He is no longer interested in the cliché, but in the present condition of this country, which he regards as a “wilderness.” (II, XX, 257) Therefore, Byron criticizes the inactiveness of Greeks and compares them with their ancestors, the ancient Greek heroes. *The Giaour* opens with a lament for the past greatness of Greece:

Clime of the unforgotten brave!  
Whose land from plain to mountain-cave  
Was freedom's home or Glory's grave!  
Shrine of the mighty! can it be,  
That this is all remains of thee? (I, I, 103-106)

According to Lord Byron modern Greece is now like a sepulchre, it is dead. Since Greeks have no intention to regain their independence and freedom, they are doomed to be mentioned as a corpse. To this fact, in the following lines Byron criticizes modern Greek people who are the descendants of the ancient Greek heroes:

Oh servile offspring of the free,  
Pronounce what sea, what shore is this?  
The gulf, the rock of Salamis!  
These scenes, their story not unknown,  
Arise, and make again your own; (I, I, 111-115)

....  
Now crawl from cradle to the grave,  
Slaves – nay, the bondsmen of a slave, (I, I, 151-152)

After his concrete experience in the Orient Byron has attained realistic critical objective that assists him in getting the gist of the actual public conditions of life. For Byron, once Greece was “a domain of utopian perfection” but now he

conceives the “actual conditions” of the Greeks as ‘servile offspring of the free’. (Watkins, 37)

After attaining versatile response towards the Orient he starts to apprehend two worlds apart as one, which embraces both the Orient and the Occident equally. He depicts extreme polarization of gender in the Orient; however he represents the Oriental women in terms of vulnerability, purity, innocence, allure and with all their concrete attributes in order to give them an independent reality. On the other hand, he also represents Oriental men as concrete as their female counterparts and illustrates them as virile, dignified, generous, courageous and confident men of action who possess absolute authority. Although he criticizes the suppression of Oriental women by the virile Oriental men he displays the true colours of the Orient with its “brightest and darkest colours.” (Queijan, 64) Furthermore, in a way, Byron brings together the opposite poles, the innocent female and the virile male, and gives them an independent reality which is far from the biased misconceptions of the West to which he refers as “the narrow prejudices of an islander.” (Stoddard, 51) Therefore, away from these biased and ‘narrow’ misconceptions, Byron embraces contradictions and differences in natural perfection and in harmony.

### **C. Exhaltative Assessment**

As mentioned in the previous parts of this study, Lord Byron’s *Turkish Tales* of the Orient reflect his strong concern for a different culture, namely the Other

culture. Before his excursion to the Orient, out of a vast number of published materials about the Orient he has read the Turkish history books written by Paul Rycaut and Richard Knolles. Byron's own statement about the influences of these history books on his poetry is expressed in the following lines:

*General Historie of the Turkes* and *The Present State of the Ottoman Empire* were the first books that gave me pleasure when a child; and I believe they had much influence on my subsequent wishes to visit the Levant, and gave me perhaps, the Oriental coloring which is observed in my poetry. (Stoddard, 25)

Although he has had classical education devoid of information about the Oriental culture, Oriental sources and material have challenged his curiosity about that alien culture. Eventually, Byron deals with the Orient with all its aspects. He learns about the Prophet, Muslim rituals, customs, etc; and he frequently makes references to the Quran and Islam. Moreover as Queijan suggests, Byron also lives with the Orientals:

He lived with the Orientals, he studied their languages and caught the spirit of their culture, and he stayed long enough to become a participant. Gifted with an observant eye and an inquisitive mind, and highly sensitive to the rhythms of life in foreign culture, Byron was capable of being a part of the East. (17)

His concern for perceiving the reality of the Orient, having started in his early childhood, turns out to be a capability of being a participant of the Orient during his excursion to the Orient. By the time of his excursion he has already developed a mind well stored with information and expectations. However, the reality of the 'Other', especially landscape, climate, manners and forms of life make an enormous impact on him. Therefore, this part will attempt to show that this impact sometimes comes out to be an image of exaltation in *Turkish Tales*; Lord Byron exalts The Turks as the element of the Orient and also he exalts the other ethnic groups within the Orient, especially the Greeks.

Byron also exalts the Greeks. However, his admiration is not because of their Oriental qualities or Oriental landscape; he praises them as the descendants of ancient Greek heroes. As a “classically-educated noble man” Lord Byron has great sympathy towards Greek mythology and culture. (Franklin, 106) Hence, Byron reflects this sympathy in his *Turkish Tales*, and like the other Romantics he also believes that Greece is the cradle of European civilization. In *The Corsair*, the protagonist Conrad leaves his wife Medora alone in an island and he sets sail with his pirate band. Byron gives examples from Greek mythology in this dramatic and emotional departure scene:

We'll turn the tale, by Aristo told,  
Of Fair Olympia loved and left of old. (I, XIV, 439-440)

When the clear sky show'd Ariadne's Isle,  
Which I have pointed from these cliffs the while:  
(I, XIV, 444-445)

Furthermore, Byron praises Greece because once ancient heroes have lived on those lands. In the following lines he draws a portrait of ancient Greece:

Clime of the unforgotten brave!  
Whose land from plain to mountain – cave  
Was Freedom's home or Glory's grave!  
Shrine of the mighty! can it be  
That this is all remains of thee? (I, I, 103-107)

Ancient Greece is an ideal for Byron. However, now Greece is only a “shrine of the mighty.” (I, I, 106) On the other hand, Byron does not want to destroy this ideal hence he creates a female character who is considered to be the symbol of ancient Greece. She is Medora, in *The Corsair*, who is an ideal for Conrad. She is Byron's traditional voice and represents Hellenistic / aristocratic values. Nigel Leask suggests on this point: “Medora stretched out in death like The Giaour's

opening invocation to the corpse of Greece...Conrad's fate is to have him die with his ideal - Medora." (54)

Moreover, Byron makes a comparison between the Turks and the Greeks. According to him the Turks are braver than the Greeks. During his excursion to the Orient (1809-1811), when he is in Turkey, he stays with Turkish people and he even loves them; hence he has opportunity to be acquainted with Turkish people and to learn more about their way of life. In the light of his experiences he makes the following comment on the Turks and makes a comparison between the Turks and the Westerners:

If it be different to pronounce what they are, we can at least say what they are not: they are not treacherous, they are not cowardly, they do not burn heretics, they are not assassins, nor has an enemy advanced to their capital. They are faithful to their sultan till he becomes unfit to govern, and devout to their God without an inquisition. (McGann, 103)

In this respect, Lord Byron represents these attributes of Turks through some of his characters in *Turkish Tales* and Giaffir Pasha is the most striking one because he is the reflection of a real Oriental ruler, Ali Pasha. In the following lines Queijan makes a connection between Ali Pasha and Byron's Oriental character, Giaffir Pasha: "The manifestation of Ali Pasha in Byron's poetry may be seen in the character of Giaffir Pasha in 'The Bride of Abydos'." (40) According to Byron, Ali Pasha is a man who is capable of being extremely amiable and cruel at the same time. He is a skillful and courageous ruler. Therefore, Ali Pasha confirms Byron's image of the powerful, passionate, and wise Eastern rulers he had read about earlier in history books.

Moreover, in *Turkish Tales* Lord Byron also exalts Oriental scenery. He immortalizes the charming Oriental panorama in his lines. In *The Corsair* Byron

refers to ‘Stamboul’ (Istanbul) while describing the major female character, Gülnare:

Gülnare! - if for each drop of blood a gem  
Were offer'd rich as Stamboul's diadem; (III, IV, 153-154)

When in “Stamboul”, Byron is enchanted by the scene of the Golden Horn which divides Istanbul into two distinct sections: “I never beheld a work of Nature or Art which yielded an impression like the prospect on each side, from the Seven Towers to the end of the Golden Horn.”(Queijan, 69)

Above all these Oriental panorama Byron is enamoured by the natural scenery of the sites which lie on the northern coast of the Mediterranean. In *The Giaour* the ethnic image of aesthetic nature is seen as in the following lines:

Why looks he o'er the olive wood?  
The crescent glimmers on the hill,  
The Mosque's high lamps are quivering still;  
Though too remote for sound to wake  
In echoes of the far tophaike,  
The flashes of each joyous peal  
Are seen to prove the Moslem's zeal. (I, III, 221-223)

In these lines Byron tells about an olive wood. This is a geographical image which points out that it is a district in the Aegean, either in Greece or in Turkey. Later it is understood that it is in Turkey because Byron refers to the images of the Orient like the “crescent”, “mosque” “tophaïke” and “Muslim's zeal”.

As mentioned in the previous part Byron's accuracy in the Oriental material is related with his deep-rooted interest in the Orient. He has inquisitive mind and curious eye. His deep familiarity with the Oriental material is reflected in *The Giaour*. In the following lines there is a scene from *The Giaour* which

presents the essentials of the Muslim religious life with its ethnic and cultural images:

Tonight, set Rhamazani's sun;  
 Tonight, the Bairam feast's begun;  
 Tonight – but who and what are thou  
 Of foreign garb and fearful brow? (I, III, 228-231)

Kidwai accounts for his own observations of this issue as “It is not much of a surprise to note the presence of numerous Arabic, Persian and Turkish words in his [Byron's] poetry, particularly in the “Turkish Tales.” (Kidwai, 77) Therefore, in order to be more accurate, Byron also learns new languages, such as Turkish, Persian and Arabic. This aspect makes the *Turkish Tales* genuinely more meaningful because by knowing these new languages he can easily read the material written in these languages and use the original information from the original texts. This enables him to be more accurate about his observations and findings, and makes his work more reliable.

Later on, when Lord Byron returns from the Orient to England from his first Oriental excursion, his familiarity with the Oriental material turns into an addiction. He has missed the Orient. He feels lonely and in solitude in England: “I am solitary and I never felt solitude irksome before.” He also feels “homesick” for the Orient. (Queijan, 46) Therefore, Byron makes a decision: “I shall return to my friends the Turks.” (Queijan, 46) Until he leaves England in 1816, Byron never ceases to express his determination to return to the Orient. Moreover, in this period, he makes the most daring comments on Orientals and their countries which have never been uttered by an Englishman before. He frequently praises the Turks as “the bravest of the Race” and he also praises the Muslims as the most

faithful in their prayers and duties. (Queijan, 46) Furthermore as Queijan suggests, “Byron wished to pray with his face turned towards Mecca and even threatened to become a Muslim.” (47)

As mentioned in the beginning of this part Byron depicts a female figure, Medora; as an ideal. She is the representative of the ancient Greece. On the other hand, in *The Bride of Abydos*, Byron presents another female figure, Züleika; who is the representative of Islam. Like Medora she is also an abstraction of an ideal. She is referred to more than once as a “Peri”, an Oriental word for a fairy. (II, V, 85) According to Kidwai, “She is the quintessence of religious values.” (130) Byron locates her in a particular cultural context. There are various religious artefacts in her chamber. Kidwai describes her room as “the protected environment of Züleika” (130) To Byron her chamber is a “Peri Cell.” (II, V, 85) In the following lines Byron depicts this “Peri Cell” by using religious and Oriental images:

Whereon engraved the Koorsee text,  
 Could smooth this life, and with the next;  
 And by her combolio lies  
 A Koran of illumined dyes; (II, V, 70-73)

“Koorsee text” is a text from the Koran and “combolio” is a rosary. (II, V, 70-73)

This prayer called “Koorsee” helps to open a gate to the other world and to make this life easy. (II, V, 70) These are the Islamic and ethnic images.

In *The Siege of Corinth* Lord Byron depicts a character named Alp who converts from Christianity to Islam. Byron presents Alp as a renegade. Once, Alp is exiled from Venice. In the following lines Byron briefly tells Alp’s story:

From Venice – once a race of worth  
 His gentle sires – drew his birth;  
 But late an exile from her shore,  
 Against his country men he bore  
 The arms they thought to bear, and now  
 The turban girt his shaven brow. (I, IV, 70-75)

Furthermore, Alp is also the commander of the Ottomans who are shouting the name of the God while fighting. In the following lines Byron presents Alp as the commander of the Ottoman army:

Hark to the Allah shout! A band  
 Of the Mussulman bravest and best is at hand:  
 Their leader's nervous arm is bore,  
 Swifter to smite, and never to spare - (I, XXVI, 774-777)

Alp is a renegade who triumphed over Christianity and reared the crescent as a symbol of Islam. He even fights for the crescent. Paradoxically, Byron portrays a character, who prefers to be a Muslim.

On the other hand, Byron's predecessors have never thought of creating a character like Alp because this is actually an unusual situation for the Western Literary Orientalism. Furthermore, he is the first character in 'Western Literary Orientalism' who converts from Christianity to Islam. Byron's hero, Alp, who is the reflection of Byron, is a tormented exiled hero and he has a sentimental interest in the Oriental material. Therefore, in comparison to Christianity, Byron is not unsympathetic towards Islam.

However, he sometimes exalts Christianity as well. In *The Siege of Corinth* Byron creates a character Signior Minotti, the Venetian governor. He is a Christian and at the time of the plundering in the church, Minotti makes a sign of the cross which is a Christian icon. In the following lines there are words with Christian implications:

Though slaughter streams along her aisles;  
Minotti lifted his aged eyes  
And made the sign of a cross with a sigh, (I, XXX, 914-916)

Moreover, the narrator of the story identifies himself with Christianity. He uses many Christian connotations while describing the interior part of the church. For this reason, in the following lines, in his description of the church, Byron seems as if the upholder or manipulator of Christianity:

Dark sternly, and all alone,  
Minotti stood o'er the altar stone;  
Madonna's face upon him shone,  
Painted in heavenly hues above,  
With eyes of light and looks of love;  
And placed upon that holy shrine  
To fix our thoughts on things divine, (I, XXX, 902-908)

Therefore, Byron's exaltation of both Christianity and Islam is the result of a synthesis, acquired through three processes; imagining, experiencing and remembering that are the fundamental principles of perceiving the actual and wedding it with the ideal to offer a complete picture of his universe.

## CONCLUSION

Lord Byron's poetry in which he has revealed his intuitive feelings as an English Romantic poet has the structural principle of travel. For Byron travel, 'mobilité' is necessary for attaining different perspectives and it creates interaction between people: "Perhaps, if I had never travelled – never left my country young – my views would have been more limited. They extend to the good of mankind in general – of the world at large." (Queijan, 33) According to Hirsch, Byron's poetry containing concrete experience through travel, "symbolizes the restless movement of the spirit from object to object as well as the writing of a poem that has no fixed plan." (457) Therefore, concrete experience and intuitive feelings are juxtaposed by Byron in his poetry. Actual experience for Byron is the gist of realization, which he expresses saying, "It is from experience not books, we ought to judge of mankind – There is nothing like inspection, and trusting to our own reason." (Queijan, 17) Hence, by inspection and experience he bridges the gap between the actual and the ideal.

Furthermore, the romantic wanderer-poet combines romantic subjectivity and objective reasoning in bringing together the observing self and landscape to be scrutinized. Therefore, the interaction between the observing self and

landscape is a concrete experience. For Byron, the Orient, the non-fictional landscape on earth is at the core of this interaction. Moreover, he foregrounds this interaction in his poetry by narrating his concrete experience in the Orient. Hence, Lord Byron's concrete experience and adventures in the Orient provide the feedback of his *Turkish Tales* which form the material of this study.

Before his concrete experience, the Orient has been his ideal realm which he has longed to perceive and ascertain. Throughout his Oriental excursion he has had opportunity to actualize his ideal realm. Thus getting involved in concrete experience he has had chance to save the Orient from being a culturally pre-prepared and stereotyped cliché. According to Edmund Burke; "direct experience is independence from the cliché." (Sharafuddin, xxiv) In this respect, Lord Byron's concrete experience in the Orient takes him away from clichés, misconceptions and misrepresentations of biased Western culture. These misrepresentations or misconceptions about the East have its source in Western expansionist ideology which builds a solid and an impermeable wall between the West and the East. However, as M. Sharafuddin suggests, Western Romantic writers are against "political and social centralization" to which he adds:

I do not believe that the thought of all Western writers was wholly conditioned by an all-enveloping cultural grid, nor that they were the inevitable product of their age's imperialist and political ideologies. (xvii)

Therefore, parallel to this outlook, Lord Byron does not have a biased and demeaning judgement of the Orient, as he is not "the product of his age's imperialist and political ideologies." (Sharafuddin, xvii) Hence, Lord Byron's wish to perceive the full reality of the Orient and his intention of perceiving the Orient is not because he is seeking an equivalent authority to the West, but

because he considers it as his poetic mission to find the missing half of the world. For this matter, he scrutinizes cultural and religious variety and otherness that he finds in the other cultures. For this reason, he anchors in the idea that understanding of the self leads one to the understanding and appreciation of the other. Thus, his concrete experience not only takes him away from clichés, but also leads him to understanding the ‘Self’ and interpreting it in harmony with the ‘Other’. To this extent, Byron is the hero who undertakes the role of a mediator between the opposites, preparing poetic grounds to unify them. Within this prospect, opposites such as; ‘me’ and ‘you’, ‘us’ and ‘them’, the East and the West, the past and the future, real and ideal are reconciled within a unified and organic whole.

In the first chapter of this study, his heroic deed of being a mediator between the East and the West is delineated through the relationship or the interaction between the Byronic Hero and Byron. This interaction is revealed with textual analysis of the *Turkish Tales* in relation to the Byronic Hero. In this respect, since the Byronic Hero is the reflection of Byron’s persona, he is the one that witnesses Byron’s quest for self-definition and ‘will-to-meaning’. The Byronic Hero serves as a ‘doppelganger’, a German word for a mysterious double that serves for reflecting Lord Byron’s inner-self as a soul-companion. In the *Turkish Tales* the Byronic Hero, the ‘doppelganger’ of Byron, incarnates into many characters, such as Giaour, Conrad and Alp, embracing the many, converging thus into becoming one: the self. Through these characters the Byronic Hero, into which character he incarnates, reflects Lord Byron’s views regarding the East and Eastern people.

In the second chapter of this study, Lord Byron's assessments of the Oriental images are analyzed. Since Lord Byron's concrete experience in the Orient has kept him away from this artificially constructed and distorted image of the Orient, he has fully perceived the Orient with all its aspects. Hence the actuality of the Orient makes it possible for Byron to develop an objective perspective about it and about its people. Therefore, in the first part of the second chapter, Lord Byron's objective response to the Orient is clarified with textual analysis of the *Turkish Tales*. For instance, in *The Giaour* Byron uses multiple narrative technique which has contrasting points of views. This multifaceted technique in which a Turkish fisherman and a Christian clergyman take part as narrators is one of the signs of Byron's objectivity. Furthermore, Byron originally intends to portray Hassan and Giaour with equal emphasis so that he attains an objective point of view which also indicates his impartiality. Moreover, in the second part, Lord Byron's critical assessment of the Oriental imagery is scrutinized. Since the Orient has both negative and positive aspects it is an objective reality. Therefore, Byron wishes the full reality of the Orient to become perceptible. For this reason, he criticizes it. In criticizing the Orient, Byron is not inclined to foster English perspective that is, English national and cultural egotism, and he is impartial about the Orient and the Orientals so as not to distort their actual image. He just makes an effort to replace the earlier image of the Orient that has already been constructed artificially and distorted by the pressure of Englishness which is an adherence to a rigid cultural code creating an image, based on social and historical conventions, and traditions.

Encountering with the actual reality of the Orient and fully perceiving it, Lord Byron has the opportunity to integrate his “Library Orientalism” into the Oriental knowledge that he has acquired throughout his concrete experience in the Orient. (Sharafuddin, 46) As Sharafuddin puts forward;

The Orient made it possible for Byron to give a hard, authentic edge to one of the central impulses of Romanticism. The move from Ossian and the Highlanders to Ali and the Albanians was, in Byron’s sense, a move from literature to life, from words to deeds, and from illusions to realities. It is not surprising, therefore, that his return to London, fashion, fame and fortune left him feeling at least as dissatisfied and alienated as stimulated and enhanced. (234)

Hence, after returning from the East with the actual image of the Orient, Byron feels ‘alienated’ from the artificially distorted and culturally imposed image of the Orient that is constructed by the Westerners. In defining his position among these prejudiced Western people, he experiences a considerable difficulty in readapting.

Once Byron identifies himself in the mirror of the Orient, he ceases to feel as a member of the English domineering culture. It is in his encounter with other cultures that the identity of Lord Byron is shaped and integrated. For this reason, his discovery of the actual reality of the East and his self-definition is at the same time the discovery of culturally biased conceptions, such as national *idée fixes* or misconceptions. Sharafuddin estimates Byron’s discovery as;

Far from turning him into a mystic, his experience of the Mediterranean climate cured him of the naïve idealisms and false moralisms of the conventionally educated society at home. (235)

His excursion to the Orient is not only a discovery of the nationally biased misconceptions but also it ‘cured him of’ these ‘false’ preconceptions of biased Western culture. As a classically educated English man, he has gone to the Orient

with a mind already well stored with information that have erected stereotyped expectations, particularly with regard to Greek civilization. However, his encounter with the actuality of the Orient, especially the Oriental landscape, climate and manners and forms of life, makes him re-evaluate objectively his preconceptions that Byron has taken with him to the Orient; thus the Orient influences and modifies his biased conceptions. Consequently, this impact of the Orient on him and on his preconceptions emerges in him as appreciation or admiration towards the Orient, which has exalted his spiritual being.

By sharing and participating in the Oriental life Lord Byron's admiration increases, that is to say, his direct participation impels him to love and respect Oriental people. With such respect and admiration Byron embraces the actuality of the Orient with its darker and lighter shades. Byron calls these aspects as "the brightest and darkest colours" of the Orient. (Queijan, 64) He criticizes the Orient or stays objective about it, but after all, he also exalts it. This exaltation finds expression in his attitude towards Turks. Thus, he expresses his contentment with his life among the Turkish people as "Turkey I could live in forever." (Queijan, 42)

Within this perspective, in the final part of the second chapter, Lord Byron's admiration and appreciation for all the Orientals and Oriental landscape are summarized. With this concluding chapter, it is demonstrated that the Orient contributed in great scale to the formation and rejuvenation of Lord Byron's self-identity and poetic genius: his deadened soul at the end undergoes spiritual resurrection transforming him into being a universal bard who embraced and lived in accordance with the opposites; reconciling the Orient and the Occident.

Finally, his resurrection in the Orient enriched his worldly education and brings about 'will-to-meaning' that is universal love. His understanding of the inhabitants of the East by sharing their feelings, passions and thoughts, strength, courage, devotion, and love let him derive the meaning of human nature and existence more than he ever had from books. In absorbing different cultures and reaching out to 'will-to-meaning' and his self-definition he rejuvenated as a romantic universal bard having heroic deeds of wedding the opposites, especially the East and the West. Lord Byron expresses his own rebirth in the Orient as a universal bard as; "I feel myself so much a citizen of the world." (Queijan, 44)

Hence Lord Byron functions as an enabling figure who connects the realm of literature with the realm of worldly concerns of different cultures, power relationships, domination, independence, sovereignty and hegemony. Therefore, he has grasped historically and culturally constructed enmities, and has synthesized them as his diagnosis of the sickness that emerges out of segregation and disintegration between opposites. He, then, processes his remedy to establish natural bonds of unity which merge the diverse cultures of the world into a single culture. Therefore, Byron creates a kaleidoscopic panorama in which he synthesizes and integrates the opposite cultures into oneness. His kaleidoscopic multicultural view has guided modern global thinking and it is a gift to humanity.

## NOTES

<sup>1</sup>*The Giaour* (1813) which is the first one of *The Turkish Tales* consists of more Oriental material when compared to the other tales. It reflects a real incident in which Byron interfered to save a Turkish girl who was sewn in a sack and thrown into the sea, as the Turkish custom of that time demanded, because she was suspected of illicit love.

In the tale, Hassan, who is a Turkish man living in Greece, finds out that his wife, beautiful Leila is in love with another man, the Giaour. Giaour is a stranger from Venice. His love for Leila does not prevent Hassan from throwing Leila into the sea, as the Turkish custom demanded. This incident is witnessed by a fisherman who is one of the narrators of the poem. Later, Giaour seeks revenge and murders Hassan in a pine grove beneath Mount Liakura, and in the meantime Hassan is on the way to wed another girl. After killing Hassan, Giaour, flees and takes refuge in a convent where he spends the rest of his life haunted by the visions of his Leila and his crime. He feels deep sorrow until the end of his life and dies of remorse.

*The Bride of Abydos* (1813), in this tale Giaffir, who is the Ottoman chief, has one daughter (Züleika) and one son (Selim), but in fact Selim is his brother's son. Selim

later discovers that Giaffir has killed his father. However, he refrains from avenging his father's death for the sake of Züleika. Later they decide to make a plan and flee together. Selim is killed; and Züleika dies of a broken heart. Giaffir is left alone to lament the loss of his daughter whom he adored.

*The Corsair* (1814), is about a pirate, named Conrad, who leaves behind his beloved wife, Medora, in his island and sails away with his men to confront Seyd Pasha. Conrad disguises himself as the Dervise (a dervish) in order to defeat Seyd Pasha. However, The Pasha understands his trick and captures Conrad and his men. When he is a captive in the Pasha's residence, Gülnare, who is Seyd Pasha's favorite harem girl, falls in love with Conrad. Later she kills Seyd Pasha and rescues Conrad from the prison. Thus Conrad returns with Gülnare to his pirate island, but, he faces something unexpected; Medora has committed suicide because of great despair. Consequently, Conrad, in deep anguish, sets sail with Gülnare and disappears into the sea never to be seen again.

*Lara* (1814), which is considered to be the sequel to *The Corsair*, is a tale of piracy and passion. The protagonist's name is Lara, who is the owner of a district named Lara in Spain. He returns to his home Lara from far and exotic lands. He has a page-boy named Kaled. In fact, this page-boy is a woman, Gülnare, in disguise. Later the narrative's climax will reveal the identity of the woman, who truly loves Lara. Ezzelin who is a Spanish knight demands revenge and calls Lara to a duel. However, Ezzelin is murdered by another person. Otho takes Ezzelin's place. At the end Lara is killed by Otho. While he is dying he points to the East and Kaled, Gülnare in disguise, reveals her identity, at the moment of his death Gülnare stands beside him in agony.

*The Siege of Corinth* (1816) alludes to a historical incident of 1715. The Turks, under the Prime Vizier, surrounds Corinth to clear their way to the Morea. Alp is a commander in the Ottoman army, but he is Venetian in origins and referred to as a renegade in this tale. However, he is still in love with a Venetian girl, Francesca, who is the daughter of Minotti, governor of Corinth, Francesca does not approve of Alp's choice of religion. She begs him to return to Christianity and marry her, but Alp does not do this. Francesca acts as the spokesperson for Christianity. The actual battle scene takes place in a church. The Muslims and Christian armies confront each other in the church as the Muslims tried plunder the church, the sides annihilated each other.

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